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ABSTRACT

GRADES OR AGES: K-6. SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The introductory material includes messages for the art teacher and classroom teacher, hints for new teachers, charts showing progressive skill levels and awareness and skill, a work sheet for long range planning, a suggested outline for an art lesson plan, and comments and suggestions concerning each of the areas in the lesson plan. The subject matter is grouped for grades 1 and 2, 3 and 4, 5 and 6. Each section is set out in four columns--processes and media, learning activities, performance skills, and words and terms. Separate sections deal with activities and the cultural enrichment (art appreciation) program. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The objectives for each course are detailed in the performance skills column. Learning activities are listed for each course, and a separate chapter gives additional information on activities. INSTRUCTIONAL MATERIALS: Materials are listed in the processes and media column for each course. Additional information includes details of fine art prints, sculpture, music, literature, films, a bibliography, and list of publishers. STUDENT ASSESSMENT: Brief suggestions are given for evaluating the child's skills. (MBM)

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ART K-6

A GUIDE FOR TEACHERS

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Gary, Indiana
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PREFACE

Children are wonderfully fresh and vivacious. What adult can compete with a child's energies? A child's mind runs like a mouse in a maze. He observes, perceives, imitates, and responds as a unique individual. Preconceived notions are for formal adults, not this highly original creature. He puts his colorful memory to work creating unique symbols, drawings, and paintings which are statements of life's personal situations. Proportions go out the window. Size is important. Small feelings have big meanings. Any color can be used for anything as long as it fits the mood and expression. Expression is more important than product. Competition with others is harmful to creative expression until much later.

The preceding statements describe the nature of a child. Hopefully, this guide will aid in creating a setting in which the inventive and sensitive child will grow naturally and full of wonder, registering without inhibition the numerous fantasies of color and design.

Art teachers must offer myriad opportunities for self expression. The art experiences must be suitable for the child's skills. In the formative years, boldness in line and color does the job best. Later, opacity can lead to subtlety and transparency in color and design. Even media and tools should fit the child, precisely. Large brushes, crayons, and chalk on large pieces of paper will do at first. Later, small delicately-fashioned tools will facilitate intricate designs by skillfull hands.

The child's various levels of performance skills should not be left to chance evaluation. The teacher must strive, through observation, to determine each child's level of proficiency. Children should be expected to work up to their abilities. Art experiences should be organized to facilitate progress toward the attainment of manipulative skills and cognitive abilities.

At any point in the educational spectrum, a child should emerge having the meaningful art experiences commensurate with his interests and understanding.

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A MESSAGE TO THE ART TEACHER

These are times of rapid change. You are in a state of constantly changing values. This is the era of instant invention. The art teacher of today must have many unique attributes to operate effectively. Of the many requisites for effective teaching, two stand out clearly: (1) a sensitive understanding of how the child grows and develops through art, and (2) a highly developed aesthetic and perceptual sense. The first includes knowledge of the child's creative acts and his unique personal feelings about himself and others. The second involves a perceptual approach to value judgments about great art and the ability to pass it on to children.

Certainly the elementary art teacher should know the subject matter, including art in history with a wide range of competencies in art processes and media. She should be a motivator of children. She should exude an aura of excitement, curiosity and magnetism which draws her words into a magical world of color, shape, and form.

Springboard to creative activities for the child:

... Motivation
... Curiosity
... Individualism
... Permissiveness
... Self-discipline
... Enriched environment
... Colorful classroom
... Multi-sensory experiences

A MESSAGE TO THE CLASSROOM TEACHER

The classroom teacher determines the climate of the classroom. She understands her pupils better than other teachers. Naturally, her responsibilities for enhancing situations are also greater. She must be a wizard, mixing that special elixir of learning for each child.

Three areas of art within the curriculum in the Gary Public Schools are, (1) an integrated and simulated approach to language arts, (2) a perceptual approach to the principles and elements of design through varied art projects, and (3) a plan for the cultural and aesthetic enrichment of the child's life.

The art teacher is concerned with the latter two steps. The classroom teacher can enhance learning in her units of work by judiciously selecting and implementing associated art projects which create or recreate in a simulated and colorful way the happenings of the past and present. These projects may be planned cooperatively by art teacher and classroom teacher. If selected experiences require many periods for completion, the classroom teacher should complete what the art teacher initiates from cooperatively developed plans.

Bulletin board, display case, and the general classroom setting should be interesting, colorful, and inspiring. Instructional, visual, and auditory aids will enhance, not only learning, but also creativity. A beauty corner for the display of art treasure prints and other pictures is a necessity.

From the instructional standpoint, the classroom teacher remains the most integral part of the educational spectrum.

HINTS FOR NEW TEACHERS

Before School Begins

Have a conference with the principal in order to understand his philosophy.

If you travel from class to class, visit all teachers with whom you will work.

Discuss their plans and courses of study for the year and also what you would like to accomplish. Volunteer aid in correlating the arts with the classroom work, but stress notification of two (2) or more weeks and teacher participation.

Make lesson plans for at least two weeks in advance.

Select any films you feel would be an asset to your program and order them through the Materials Center immediately.

Check materials on hand. Request any BASIC supplies you feel are ABSOLUTELY necessary for the development of your program for the first two weeks.

Cut your paper (if necessary) and prepare all materials, pictures, and motivation for the first day's lesson.

Make room attractive and colorful.

Compose a letter to parents asking for any scrap craft material you feel you will need in the future. Examples: clean baby food jars with covers, clean scraps of cloth, clean socks, yarn, bottles, buttons, left-over house paint, tile or linoleum left over from floors, pots, pans, bowls, vases, irons, oatmeal cartons, rice, salt, detergent, soap boxes, round ice cream cartons, cardboard tubes from wrapping paper, foil, toilet paper tubes, plastic, etc. Make enough copies for every child you will teach.

During the Early School Months

Distribute "Letter to Parents" asking their cooperation in the collection of scrap materials. Be sure to explain reasons for the request. Be sure to have several large boxes in which to store scraps as they come in. Let children paint boxes.

Plan thoroughly your procedure for giving out and collecting supplies, covering tables, desks, floor (if desired) and storing work and supplies when necessary. Discuss with the classroom teachers and get added suggestions if you travel from room to room. Examples:

> Poster paint could be placed in small baby food jars with covers and jars (one for each color) placed in shoe boxes for easy storing and handling.
>
> Store brushes (bristles up) in a two-pound coffee can.
>
> Store scrap craft materials neatly in colorful boxes.
>
> Put all oil-based paints and brush cleaners in a metal cabinet - etc.

If you travel, plan with the classroom teacher to store newspapers, children's work, children's smocks (or old shirts) and about ten (10) two- or three-pound coffee cans in the homeroom. The cans can be used for waste baskets, water, wheat paste, etc.

Use boxes, gaily painted and numbered, to hold class work if no storage place is available in your room. These can be stacked, if necessary.

Place 36 holes (42 if necesaary) in the top of a shoebox, paint it and use it for storing scissors. This also makes counting easy.

Keep a stack of newspapers handy. Use them freely.

Set up a monitor system for distributing supplies. Count basic supplies (rulers, compasses, scissors, pencils, erasers) in the presence of monitor before and after collecting them (or have supplies grouped in such a way that they may be easily checked.)

Discuss using, but not abusing, supplies and reasons why all must be returned.

Establish early the kind of atmosphere you want in the classroom and be firm in keeping it.

During the School Year

Be understanding and fair in assisting all students, but be firm in discipline. Do not be afraid to contact parents (or visit them) as soon as a child presents discipline problems you feel need attention.

Try to solve your own problems as they arise but seek the assistance of the principal when necessary.

Be on time and don't always be the first to leave.

Have supplies of the day ready and in sequence of classes.

Have storage areas planned ahead of time if students are to do three-dimensional projects.

Keep interesting and colorful bulletin boards.

Exhibit all children's work from time to time. Let children change bulletin board sometimes.

Speak in a well-modulated voice as much as possible and leave the "roar" for surprise control.

Keep your room in order and as clean as possible. Insist upon students cleaning their equipment, desk, and floor before leaving.

PROGRESSIVE SKILL LEVELS - Based on maturation of children

PROCESSES	*THE YOUNG CHILD Grades 1 - 2*
DRAWING AND PAINTING	This child is curious, imaginative and energetic. He will draw and paint using large muscles. He progresses and regresses from realism to symbolism and back again. He uses rich contrasting colors. He cares little about perspective. The IDEA is the thing.
TACTILE	This child explores various materials ranging from clay to yarn. Tactile is synonymous with kinesthetic (touch). He creates design and form through manipulation. The young child experiments with combinations of media. His creations are personal. They reflect his childish nature.
ASSEMBLAGE Cutting, Pasting, Construction	This child's efforts are sometimes clumsy. He has not attained the skills required for precision. The theme is still exploration and discovery. Attention should be given to steps in a process but not at the expense of the whole process. Safety rules are important.
GRAPHICS	This child is primitive. He uses natural printing materials exploratively. His designs are bold and simple. He likes intense colors. He must be exposed to a world of unusual stimuli. Experimention is better than structured methods.
CULTURAL ENRICHMENT	This child should be exposed to objects of beauty in his immediate environment. Special interest prints and sculpture should be available to him. Parents should expose him to nature.

THIS CHART WILL SHOW THE PECULIAR CHARACTERISTICS AND RELATIONSHIPS WHICH STEM FROM INTERESTS, ATTAINED MATURITY, AND THE CAPACITY TO ATTAIN CERTAIN PERFORMANCE SKILLS.

THE CHILD AWARE Grades 3 - 4	*THE EMERGING CHILD Grades 5 - 6*
This child has an inventory of skills and ideas. He is realistic. Strives for more detail. He shows depth by overlapping and size relationships. He is aware of the parts of the figure. He devours ideas and processes hungrily. He has learned neatness. He wants to be recognized.	This child exudes a pseudo-sophistication. He has learned major drawing and painting techniques. He is a detailist. His drawings and paintings show diversity, perspective, and realism. He is somewhat skillful in all processes and media. He has had a balanced program.
This child can use the elements of good design in his manipulations. His grasp and scope have broadened with the attainment of new skills. He can use a variety of tools with more skill. He has a longer attention span. He is a delight to teach.	This child likes to work alone. All art skill is recognized by the peer group. Weaving, sculpture, stitchery, etc., are familiar to him. He enjoys pure design but ofttimes his desire for realism gets in the way. He needs the skills to finish a project to gain personal recognition.
This child cuts, pastes, glues, pounds, and attaches parts well. He has learned safety with tools. He needs a diversity of supplies for an insatiable curiosity. He must be "bombarded" with visual stimuli. He enjoys the works of his peers.	This child has gained a range of skills with tools. He needs to operate at specially designed furniture in the room. He is intrigued with design potential. He needs more work space. He has found short-cuts in completing his projects. He likes comments from his peers. He is sociable.
This child responds to structured methods. A parallel progression of skills in depth and experimentation with media is necessary. Singular printing processes should be combined with other media and methods for interesting effects. The child has progressed from motif to pattern.	This child's work is extremely personalized. He has patience in progressing step by step in the printing process. He shows an internal discipline. He exudes confidence in his abilities. Other times he is ambivalent. He should not copy others.
This child appreciates color in nature. A beauty corner in the room is enjoyable. Prints need to be displayed in hallways. The Passport to Culture Series in our schools is an excellent method for aculturation.	This child should be exposed to museums, galleries, prints, and sculpture. Any "sensitizing" method is acceptable.

WORKSHEET

SEQUENCE OF ART EXPERIENCES
by Grade Levels

(List planned art experiences by grade levels) School Year _______ Semester ___

Processes	1	2	3
DRAWING AND PAINTING			
TACTILE			
ASSEMBLAGE			
GRAPHICS			
ARTS AND CRAFTS			

This sequence chart has been designed to facilitate long-range planning of art content. Its strongest feature is the structured assurance of a full complement of art experiences for children with a resulting subject balance through designated blocks of curriculum time.

4	5	6

CHART ON AWARENESS AND SKILL

After exploration and discovery, children should accomplish the skills as listed for their particular grade level.

GRADE 2

- Recognize the primary and secondary colors
- Change color qualities by mixing
- Recognize and use color and color values
- Use more natural color for objects
- See beauty and rhythm of line and color in pictures by the Masters
- Recognize and use basic lines, shapes, textures, and patterns in expressive ways
- Use the basic art tools (brushes, crayons, scissors, paint, paper, and paste)
- Recognize and use opposites - tall-short, above-below, large-small, dark-light, etc.
- Draw the whole figure (head, neck, body, arms, and legs)
- Relate objects to space by moving them up or down on the page
- Make independent choices in selection of ideas and materials
- Begin to understand art terms
- Distribute, use, collect, and store neatly supplies used

GRADE 4

- Use the primary, secondary, intermediate, and tertiary colors (hues)
- Be familiar with and use basic media
- Mix colors
- Know how to use semi-moist watercolors
- Use basic techniques and brush strokes in painting
- Know and be able to draw the general shape of head and facial features with or without hats
- Recognize how the body moves and be able to draw the figure in action in a composition
- Consider the whole page when planning a picture, achieving unity through value, contrast, repetition of color, line and shape
- Vary surface quality to some extent
- Use more characteristic detail in portrayal of people, animals, places and objects
- Show action and good color sense in the portrayal of animals and people
- Work with and use a variety of textures in compositions

GRADE 6

- Recognize and use the color wheel
- Use color wheel to find color harmonies
- Use color harmony in art work
- Draw and paint pictures employing a variety of brush strokes
- Use other color media as desired
- Use the figure in portrait study, design, in action and in crowds
- Draw and paint portraits of classmates, modeling in different positions
- Use the elements of perspective whenever needed:
    - Overlapping
    - Size Difference
    - Color
    - Exaggeration
    - Repetition
    - Variety
- Sketch out-of-doors
- Use elements and principles of design in art work
- Use variety and originality in all types of three-dimensional construction and graphic experiences
- Use restraint in selection of kinds and amounts of surface decoration of articles or graphic blocks

(continued)

CHART ON AWARENESS AND SKILL, continued

GRADE 2	GRADE 4	GRADE 6
	-Be familiar with basic processes and characteristics of materials	-Enjoy and artfully discuss a variety of art works
	-Show a growing awareness of the fact that distant objects seem smaller, change color and overlap	-Know and enjoy using art terms to explain projects and ideas
	-Develop necessary skills to handle and control tools and materials in order to create	-Exhibit good workmanship and good work habits
	-Use basic art vocabulary	
	-Exhibit good workmanship and good work habits	

SUGGESTED OUTLINE for ART LESSON PLAN

1. SUBJECT
2. ART AIM
3. ART LANGUAGE
4. MATERIALS
5. ILLUSTRATIVE MATERIAL
6. TEACHER PREPARATION BEFORE CLASS TIME

PROCEDURE

7. ANNOUNCEMENT BY TEACHER OF THE LESSON ACTIVITY, INCLUDING REFERENCE TO PAST EXPERIENCES OF PUPILS
8. DISTRIBUTION OF MATERIALS

   Method of distribution

9. PRESENTATION OF LESSON (Teacher Responsibility)

   Method

(Continued)

10. WORKING PERIOD FOR PUPILS

Pupil Activity Teacher Activity

____

____

11. CLEAN-UP TIME

Procedure ______________________________

____

12. EVALUATION

13. END OF PERIOD

COMMENTS AND SUGGESTIONS CONCERNING EACH
OF THE
THIRTEEN AREAS IN THE LESSON PLAN

1. SUBJECT ______________________________

...The subject of the lesson should be stated very carefully, keeping in mind the major educational aim or aims of the activity.

2. ART AIM ______________

____

____

____

____

...One or more Art Principles should be listed here which will best serve to achieve the educational goal of the lesson.

3. ART LANGUAGE

____

____

____

____

____

...One or more of the Art Elements should be listed here which will best serve to achieve the ART AIM.

4. MATERIALS

To insure greater success of lesson, list correct amounts of ALL materials (large and small) which will be needed during the class period for use by pupils and teacher.

These might include:

...all art materials needed for student use such as paints, chalks, scissors

...additional equipment such as buckets of water, newspapers to cover desks, paper towels

...materials which may be needed for personal use of teacher as she gives instructions in the front of the room--such as white chalk, demonstration paper, masking tape, large cardboard mounts for leaning a display in the chalk ledge

...a list of even the smallest items needed so that nothing will be missing when the class has started and the teacher has secured the attention of the pupils.

5. ILLUSTRATIVE MATERIAL

Reasons for careful presentation of illustrative material:

...aids toward growth in creative art experiences
...helps to "set the stage" for the pupils as they enter the room
...aids in securing better discipline--through gaining pupil interest more quickly and holding it until all are in the room in their places and ready to work.

Two types of display arrangement of illustrative material:

...to be displayed or arranged into an exhibit before the class enters the room

...to use during class time to introduce or prove certain educational points

Types of illustrative material

Fine Art (any classification, paintings, crafts, prints, etc.)	...from any period or type down to the present
Pupil Work	...from your school, other schools or reproductions of pupil work being sure the examples are large enough and outstanding in tone, color, and line so that they will attract attention when displayed
Commercial Work	...originals or reproduction--again be sure they will be strong enough in appearance to gain and hold pupil attention
Teacher Work	...evidence of teacher skill will gain respect from pupils

6. TEACHER PREPARATION BEFORE CLASS TIME

...Prepare room before class entry.

...Make the classroom attractive so that it looks like an art room when class enters. (This does not mean that arrangements need be elaborate or extensive, but effective.)

...Gather art materials.

...prepare materials.

...Sort, arrange materials into convenient groupings for distribution.

...Experiment with teacher demonstration models if they will further the learning process.

...Prepare and arrange exhibit of illustrative material. (No matter how limited the amount of this material may be, the arrangement should command attention.)

7. ANNOUNCEMENT BY THE TEACHER OF THE LESSON ACTIVITY

There are a number of ways in which this may be done:

...spoken announcement
...written assignment on the board
...display of work example by pupils
teacher
professional artists

...______________________________

...______________________________

...______________________________.

8. DISTRIBUTION OF MATERIALS

Art materials should be completely ready before class enters the room--if that is possible.

Methods of distribution:

...use of class monitors
...pupils secure own materials individually
...pupils file past the supply area and secure own materials
...teacher distributes materials

It works--

...to have one monitor pass materials down outer aisles or a supply to each table
...to pass materials across the room from pupil to pupil
...to collect in the same manner
...to have only one pupil out of his place at a time
...to have a particular place where material is stored and to which it may be returned.

Importance of storage space

It helps to have--

...open shelves for clay, papier-mâché
...wide cupboards for three-dimensional work
...storage space planned for "bulky" projects before presenting the lesson.

9. PRESENTATION OF LESSON (Teacher Responsibility)

Methods:

...teacher and pupil discussion
for continuing growth a suggested method of teacher procedure at this point--

What we did in last week's class
Why?
What we will be doing in today's class
Why?
How it will fit into next week's work

...question and answer procedure to motivate thinking

...class attention directed to a display of examples of pupil work

...pupil demonstration at the front of the room

...use of movies, slides, filmstrips and similar visual aids

...teacher display and discussion of great works of art and the significant use of basic elements and principles which made them great

...teacher demonstration

...____

...____

...____

10. WORKING PERIOD FOR PUPILS

Pupil Activity	Teacher Activity
...pupils follow directions	...teacher moves about the room
...pupils solve problems	...teacher gives individual help when needed
...pupils complete work as scheduled for the period	...teacher calls class to attention and briefly gives further instruction to all pupils if this method is beneficial to the majority
...atmosphere is permissive to creativity and supported by good discipline	...teacher keeps an eye on all pupils and guides class activity as a whole so that as much of the assigned work as possible is completed in a given period

11. CLEAN-UP TIME

...It is essential that the method of cleaning up at the end of the period be planned just as carefully as the rest of the activity.

...Different kinds of materials and different types of activities will require different lengths of time for closing the class period.

(Example)

Block printing materials will require a much longer time for cleaning, collecting, and storing.

A figure drawing lesson using pencils might require only 1 or 1½ minutes for closing time.(Drawings could be passed forward without the need of even one monitor.)

The difference between these two lessons shows clearly that with some types of activities the pupils may continue to work almost to the time of the bell, and with other types of lessons the timing of the period must be planned very differently.

12. EVALUATION (These two may be combined sometimes and the
(following procedure may serve as a double
(device.
(
(...2-5 minutes at the end of the period
(
(...pupil and teacher discussion
(
(...question and answer period
(
13. END OF PERIOD (...to evaluate class work

AND

...to maintain room discipline for orderly dismissal

...motivation for next lesson

...for stimulating a continuing pupil interest in day-to-day class activity

EVALUATION

Evaluation is an important and necessary part of the learning cycle. A recapitulation and review of the educative processes will supply facts and insights required for effective measurement of goals purportedly achieved. At the present time limited research in the field of tests and measurements in art education by prominent scientists and educators, such as Goodenough, Torrance, Loenfeldt, Di Amico, and McFee, has suggested some directions for evaluation of the child's artistic efforts.

Since art lies more in the affective domain and the psychomotor area than within the verbal, the most promising techniques for evaluation, except where vocabulary, terms, correlation with language arts, etc., are involved would be the direct observation and comparison of children's performances and accomplishments. Observations can be supported by the use of objective devices, such as check sheets, interest inventories, and anecdotal records.

The child's social and performance skills should be evaluated within the context of his past achievements and needs. His own personal strengths and weaknesses must be measured by keeping in mind his capacities for success and fulfillment. Motivation and stimuli should be of a non-competitive nature, since in the formative years of visual education he is exploring, discovering, and experimenting in various media, and since he has not attained the skills-in-depth required for sustained competition.

Reporting to parents the progress of their children is an equally important responsibility. The report card is not always sufficient in showing clear, well-understood progress. Other techniques, such as conferences, PTA programs and classroom visitations by parents can be used in addition when considered necessary and desirable by the teacher. Actually, the more parents can see of the child's art works, accompanied by meaningful explanations by the teacher, the better they can grasp the significance of the visual aspects of enriched living.

THE YOUNG CHILD -

has become more aware of himself, his family, and the people and things in his environment. He is curious and inquisitive. He likes to explore, to touch, to taste, to smell, and to watch. He has more control over his large muscles--draws several happenings in one picture--the inside and outside of a building in one showing. He paints true to life--blue sky, green grass, green leaves. He has a delightfully vivid imagination. He loves design as it appeals to him. He responds favorably to a multi-sensory approach to learning. Like the primitive of antiquity, he responds spontaneously and honestly to stimuli. Exploration and discovery, followed by activity, are paramount. His tools and materials should be of large and simple design. Manipulation is a favorite method for testing ideas. The art room setting should bustle with colorful areas that are stimulating to creative activity. He should work in a permissive atmosphere. All of his efforts, crude or otherwise, must be respected. Progress is assessed on an individual basis. The teacher must concern herself with the achievement of a set of skills by the end of the school year. Our art program primarily underscores the "feeder" plan with the necessary and commensurate skills as prerequisite to each subsequent grade level.

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA

DRAWING AND PAINTING

All experiences which require the use and coordination of large muscles to manipulate an idea on paper or on a given surface will be given emphasis.
The child uses large brushes and drawing instruments with the primary colors. He is an expressionist with symbols. Details are not emphasized.

NATURE OF BASIC MATERIALS

- Elementary crayons
- Paper:
  - Range - 12"x18" to 28"x36"
- Brown paper
- Butcher paper
- Poster paints
- Watercolors
- Colored crayons
- Finger paints
- Easel brushes
- Colored chalk

OTHER MATERIALS for creative ventures:

- Stencil brushes
- Sponges
- Straws
- Sticks

LEARNING ACTIVITIES

OBSERVING: Seeing the natural surroundings - trees, grass, wild flowers, insects, fish in aquariums, the sweep of the rain, blowing sand, puddles of water, animals, times of day, seasonal changes

Seeing and feeling the texture of objects - tree bark, sand, leaves, sea life, skins of animals, feathers, stones, furniture, bricks

Noting contrasts through the senses: tall-short, hard-soft, fast-slow, smooth-rough, quiet-loud, sweet-sour, bright-dull, old-new, joy-sadness, warm-cold.

Comparing shapes of people, animals and objects to each other.

SELECTING IDEAS:

People - themselves, family, classmates, friends, neighbors, teachers, community helpers

Animals - domestic and wild

Buildings - home, school, church stores in the community, firehouse, farm, zoo

EXPLORING:

A variety of ways to use paint: blowing, stippling, drybrush, dabbing, finger paint, line painting, spatter and straw painting, sponge painting

Using primary and secondary colors

Filling in large areas with paint - using brush, hands, sponges

Drawing on blackboard, extremely large paper, blocks of wood, in the sand and/or snow

Combining two or more media in a picture or a design

Blending, rubbing, pushing chalk on dry or wet surfaces and scratching

Rubbing, blending, overlapping and ironing crayon pictures or designs

Using various kinds of lines (straight, curved, wavy, zigzag)

Using various kinds of basic shapes (circle, square, triangle, rectangle)

Viewing and discussing works of art on subjects at grade level of interest through correlation

Outdoor sketching

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS

By the end of the second grade the child:

Has sketched out-of-doors - is able to make his drawing recognizable.

Makes large, moving, colorful figures.

Knows the kinds of lines - uses them in his designs.

Knows geometric shapes - uses them in his designs.

Has been introduced to and has studied at least 8 pictures--See Art Appreciation, p. 120.

Has developed free arm movement.

Enjoys experimenting with new ways of using paints and other media. Knows and uses primary and secondary colors.

Has developed his large muscular coordination to such a degree that he has a primary control over a variety of media - large brushes, sponges, string, straw, the hands, and other graphic media.

Covers large areas with large drawings.

Begins to use only related ideas in a mural.

Creates from a given stimulus: music and/or poetry.

Experiments freely.

Still sees the inside and the outside of buildings.

Still does not draw in perspective - the thing in which a child is most interested is drawn larger.

Recognizes the parts of the body and how they move.

Knows how the parts of the body are useful - in man, animals, fish, and insects.

Notes and understands the changes in nature.

Sees contrasts in nature: summer-winter; sunny day-cloudy day; shapes of trees; understands why people, animals, fish and insects live as they do.

Can close his eyes and differentiate between different objects through his senses.

Can act out different moods through pantomime.

Recognizes differences in animals, people, and objects.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Art
- Blending
- Circle
- Color
  - Primary color
  - Secondary color
- Colored chalk
- Contrast
- Compare
- Cover your paper
- Create
- Criticize - criticism
- Curved
- Dabbing
- Design
- Drawing
- Dry brush
- Easel
- Finger paints
- Freedom of movement
- Geometric
- Imaginary - real
- Line
- Media
- Movement
- Outdoor sketching
- Overlapping
- Painting
- Paper
  - Brown
  - Butcher
  - Manila
  - Poster
- Rectangle
- Spatter
- Sponge
- Square
- Stencil and stencil brushes
- Stippling
- Straight
- Sweeping movement
- Technique
- Texture
- Triangle
- The five senses
- Watercolors
- Wavy
- Zigzag

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE	Pressing, rolling, pulling, pushing, embedding objects, flattening, butting, adding bits of clay, twisting, turning
All experiences that can be modeled or pressed into form will be emphasized.	Pressing textured materials on clay, rolling clay over textured materials
Discovery, exploration, and experimentation are important. The child goes from symbols to realism - the simple to the complex.	Shaping, dropping overhanging structures for free form objects Learning the coil method, the pull-out method, the add-to method
NATURE OF BASIC MATERIALS	Making animals, people, bowls, jewelry, trays, plaques, free forms, tiles
Oil clay Moist clay	Learning simple basic movements in clay modeling as each child shows readiness for them Observing stages of clay as it hardens Using cloth and plastic for keeping clay moist Observing pre- and post-firing clay Observing pre- and post-firing glaze color * Understanding firing Observing the stacking of the kiln, watching the firing * Understanding what glaze is and how it is used Seeing films on clay modeling Seeing good clay objects and pictures of good pieces
Papier-mâché	Making puppet heads, jewelry, bowls, trays, fruits, people, animals, bas-relief, maracas
Saw-dust mâché	Making jewelry, animals, figures, fruit, bowls, dioramas
Salt and flour or cornstarch	Making maps, jewelry, bas-relief, simulated foods, fruit, frosting

*Colorful and vivid films listed in Cultural Enrichment Unit of this guide

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS

By the end of the second grade the child:

Can make a simple bowl, figures, animals, and objects.

Can use slip to cement two pieces of clay together.

Can smooth clay at the joints so that the figure becomes one whole piece.

Knows how to make animals and figures by the pull-out and add-to methods.

Understands why a figure cannot be too thick.

Can "hollow-out" simple figures by placing a round stick into the object and turning and twisting the stick until there is a hole in the figure.

Has watched and understands the drying of clay process.

Knows what glaze is, has watched and understands the mixing of glaze.

Knows the purpose of the kiln.

Knows the danger of "bothering" the kiln.

Has developed good work habits when using clay.

Knows how to clean up after himself.

Respects the work of his classmates.

Knows how base-figure is prepared for mâché with paper and string.

Has made at least one thing of papier-mâché.

Knows the uses of wheat paste in and out of the classroom.

Knows how to make a puppet head.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Bisque
- Clay
  - Moist
  - Oil base
- Coil
- Cone
- Firing
- Glaze
- Greenware
- Hollow-out
- Join
- Kiln
- Moist
- Papier-mâché
- Plasticine
- Puppet
- Score
- Slip
- Texture

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA

ASSEMBLAGE
Cutting and Construction

All experiences requiring the cutting and tearing of materials into two- or three-dimensional compositions will be emphasized.

Children's free expression must not be hampered by stress on these principles and elements. Just call attention to them in passing. Some children will see them, most will not. The important consideration at this time is - freedom of expression. Call attention to these principles and elements in an easy "off-handed" way when occasion arises, showing that these principles and elements become a part of their unconscious thinking.

NATURE OF BASIC MATERIALS

Construction paper
Waxed paper
Tissue paper
Wallpaper
Crepe paper
Kraft paper
Paste, pins, glue
Paper clips, scissors
String, staples

A variety of scrap material for collage work:

Weeds
Cork
Felt
Macaroni
Sandpaper
Feathers
Ribbon
Nuts
Buttons
Beans
Bottle tops
Cloth scraps
Cereal
Yarn
Rickrack
Shells

LEARNING ACTIVITIES

Learning to handle scissors properly--using thumb and longest finger; passing scissors by holding the point; carrying them holding the handle with point to ground

Learning to do the following things with paper: tear, fringe, slit, slot, paste, spiral, pleat, staple, fold, pin, curl, notch, braid, stretch, roll, crumple, pierce, interlace, inlay, blend, arrange

Learning to fill and use the stapler properly

Using a variety of techniques to make collages, cut paper designs, pictures, designs, masks, frames, flowers, animals, people, posters, bulletin boards, seasonal pictures, and designs, scrapbook covers, trucks, cars, houses

Using crepe paper to make pictures and designs by crushing, twisting, and pushing the paper

Making mosaics

Making lanterns, Japanese fans, and paper designs

Making simple organic projects; following directions to produce a desired form

Making paper-bag people and animals

Having a cursory introduction to principles of good design (variety, repetition, balance, dominance, subordination) by seeing models by artists and children

Having a cursory introduction to the elements of design (line, shape, color) by seeing models by artists and children

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS

By the end of the second grade the child:

Handles and manipulates scissors correctly.
- Does not cut to the tip of the scissors.
- Passes and carries them correctly.
- Is aware of the dangers of incorrect usage.
  (see LEARNING ACTIVITIES on opposite page.)
- Cuts well along a given line.
- Cuts a circle without guide lines.
- Changes directions in cutting.

Has some degree of ease in executing the many techniques noted under LEARNING ACTIVITIES on the opposite page.

Knows how to use the stapler correctly.

Freely experiments with the media and tools when expressing an original idea.

Collects materials for working with collages.

Freely shares his materials with his classmates, not just his friends.

Has respect for other person's working area and material.

Has learned to work over the table.

Has learned to clean his area.

Has learned to help others clean their areas.

Does not copy from his classmates.

Can make a simple mosaic.

Can make simple objects of paper which will illustrate points in subjects he is studying: Japanese lanterns, fans, and origami.

Has a growing consciousness of why his design is good or bad. (Note: some second graders will not reach that point of actually using these principles and elements correctly.) They must not be punished or forced into using these principles and elements before readiness.

Can follow simple directions in paper folding.

Uses original ideas in making simple bag figures.

Can paste in such a manner that the paper adheres to the surface without buckling or forming air bubbles and paper remains clean.

Has learned to make and give criticism at his level.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Arrangement
- Attach
- Clear
- Collage
- Color
- Combine
- Construct - construction
- Crepe paper
- Delicate
- Edges
- Line
- Mosaics
- Origami
- Overlap
- Repeat - repetition
- Scrap material
- Serrated
- Shape
- Sharp
- Silhouette
- Tissue paper
- Variety
- Wavy

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA	LEARNING ACTIVITIES
CONSTRUCTION Emphasis should be on all experiences requiring the manipulating of materials into 3-dimensional patterns and compositions.	
WEAVING NATURE OF BASIC MATERIALS Yarn Straws Roving Rafia Paper Reed Natural grasses String Cloth	Weaving mats, coasters, baskets, frames, pot holders, hot pads; spool weaving, using tall grasses to make mats, and braiding
STITCHERY NATURE OF BASIC MATERIALS Scraps of cloth String String sacks Large-eyed needles Needle substitutes Burlap Felt Yarn Cord Ribbon Roving Rickrack Braid Buttons	Experimenting with different threads and cloths on burlap and other materials Making a wall hanging using children's work Learning how to hold a needle Learning how to sew Making sewn creative pictures, designs, useful objects on their individual level Sewing pot holders, aprons Stitching around shapes of easel paintings Using a combination of felt on burlap with stitches Stitching around various metallic and paper doilies, patterned cloth, and/or paper

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS

By the end of the second grade the child:

Can make the over-under weaving movement.

Understands the basic weaving techniques.

Knows how to thread a simple loom.

Knows the names and functions of the woof (weft) and warp threads.

Knows how to keep a piece from "coming in" at the middle.

Knows how to weave an article.

Can handle, experiment with, and control the needle.

Can make a simple running stitch.

Can paste and sew shapes to a background of cloth or paper.

Begins to recognize the part that color, line, shape, texture play in the making of a piece of stitchery, but still may not apply the knowledge - his work is creative and free.

Uses color as it is seen.

Places objects on a base line.

Makes objects for personal use.

Knows how to build up stitches by overlapping.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Above, beside, over
Applique
Balance
Brads
Burlap
Construction
Corrugated
Frame
Gummed kraft tape
Hammer
Needle
Repeat - repetition
Saw
Stitches
Stitchery
Styrofoam
Thread
Under
Warp
Weaving
Woof - weft

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA	LEARNING ACTIVITIES
CONSTRUCTION, continued BUILDING SHAPES AND FORMS NATURE OF BASIC MATERIALS Boxes, egg cartons, corrugated boxes and paper, straws, clothespins, tongue depressors, styrofoam, popsickle sticks, inserts from boxes, molded paper forms, brown paper Spools, tubes, milk cartons Toothpicks, balloons, wood, plastic bottles, scissors, saws, paste, glue Hammers, nails, pins Stapler Brads, paper fasteners Gummed kraft tape	Constructing homes, neighborhoods, typical communities; making large toys, buildings, trains, airplanes, dolls, people, pull toys, furniture, and objects for functional use in the home and schoolroom--(boxes for books in library corner, boxes for toys) objects for room decoration, animals for plays, scenery for plays Making a puppet theater Constructing movie or TV boxes Making flower pots, baskets, trash containers Experimenting with these materials Learning how to saw, how to hammer Learning how to use brads Learning how to balance one object on another Learning to control objects placed on or beside each other Learning how to make objects stay together Applying cutting techniques learned in a new situation Making original stories, plays, poems about the construction made

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS

By the end of the second grade the child:

Creates from everyday materials new, exciting shapes and forms that he uses for his own imaginative play.

Has control over scissors.

Has learned the basic movement of sawing.

Can not always hit the nail, but the coordination between the working of the two hands together is better and growing.

Sees new uses for boxes and scrap materials.

Can help to plan projects using construction methods.

Experiments with many media on one construction.

Knows the danger of the hammer, saw, nails.

Respects the works of others.

Sees his finished product in his mind's eye rather than in its actual form--enjoys what he sees.

Has learned how to use brown kraft paper tape.

Enjoys talking about his work.

Enjoys making up original stories about his work and should be able to do so.

Should have learned to work in groups so that each child can help the other in projects that require more than two hands.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Application
Attach
Color
Decoration
Design
Line
Scenery
Stage
Tongue depressors

THE YOUNG CHILD
Grades 1 and 2

PROCESSES AND MEDIA	LEARNING ACTIVITIES
GRAPHICS At this level, the printing processes are basically the pressing of found objects from nature and elsewhere onto a surface, such as paper or cloth. Initially, the process consists of inking - pressing and arranging prints into various patterns. NATURE OF BASIC MATERIALS Paper Newsprint Manila Poster Construction Kraft Butcher Gadgets Nails, screws, nuts, bolts, dowels, spools, washers, clothespins, pieces of scrap wood Fruits and vegetables Oranges, apples, potatoes, carrots, celery, onions, cabbage, peppers Other media Paper clips, bobbi pins, paring knives, brushes, tempera paint, yarn, string, brayers, muffin tins, newspapers, leaves, kitchenware, sprayers, crayons, cloth	Exploring and discovering exciting methods of printing, such as: Gadget printing Inking various junk objects and pressing them onto various surfaces produces surprising results. Red, yellow, and blue paint are the basic colors to be used. Fruit and vegetable printing Fruits and vegetables are halved, incised, gouged, cut, and pierced with a paring knife and/or bobbi pin, inked and pressed onto a surface. Spray printing Leaves and other flat objects are pinned to kraft paper and oversprayed with a fly-sprayer filled with thin tempera paint. Yarn and string printing Yarn and string are glued to small rectangular pieces of cardboard into a linear design, inked with brush and paint, and pressed onto a flat surface. Blotto printing A small piece of paper is folded in half, stippled with tempera paint, refolded and rubbed with the palm to obtain a duo pattern repeat.

THE YOUNG CHILD
Grades 1 and 2

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the second grade the child: Knows how to brush and ink objects neatly and carefully. Can appreciate good and colorful repeat patterns. Uses imagination freely. Likes to experiment. Likes to be different. Can clean his own area neatly. Can glue string and yarn onto cardboard skillfully. Incises fruits or vegetables with interesting lines and shapes. Can manipulate the paint sprayer skillfully. Has learned to use negative and positive shapes in an under and over design. Has a preference for specific color combinations. Can make interesting and colorful patterns by repeating single motifs.	Knows the meanings of these words and terms, and uses them in his work: Arrange Build-up-patterns Brush-on Fill your paper Gadget Gouged Pattern Pierce Print Repeat your print Spatter Spray

THE CHILD AWARE-

still enjoys make-believe. He likes acting out real life situations with his own inimitable interpretations. He has control over his big muscular movements, and is developing in the use of smaller ones. He enjoys working in a group on group projects, but invariably will select his best friend's work as the best work in the class. Some show more detail in drawing objects and people. He is receptive to color, texture, and interesting ideas. He has gained sufficient psychomotor manipulation to succeed at many art experiences. If a creative-permissive atmosphere has preceded this period of activity, this child will continue to explore and enjoy *his own* efforts. The classroom setting should be extremely lively and colorful to continue motivating him. The teacher *introduces*; the child *integrates*. The child needs to respond to a multi-sensory approach to stimuli:

1. Verbal experiences: discussion, conversation, reading, listening, and recalling experiences
2. Visual experiences: looking at films, pictures, filmstrips, illustrations, realia, slides, and bulletin boards
3. Perceptual experiences: listening to records, tapes, plays, class presentations, and touching different textured objects; using trunk-body coordination in play and dramatization
4. Materials experiences: discovering materials and tools and their limitations.

THE CHILD AWARE
Grades 3 and 4

PROCESSES AND MEDIA

DRAWING AND PAINTING

In this unit the child invents spontaneously. Colors and symbols flow in all directions. Emphasis is on discussion, experimentation, and discovery.

COLOR

NATURE OF BASIC MATERIALS
- Charcoal
- Colored chalk
- Crayons
  - Small
  - Large
- Felt tip pens
- Finger paints
- Oil crayons
- Pencils
- Poster paint
- Watercolors

- Brushes
  - Large easel
  - Small, No. 7
- Sponges
- Straws

- Examples of fine art work to be studied

- Using objects in nature
  - Still life
  - Landscape
  - People
  - Animals
  - Foliage
  - Insects
  - Abstract patterns

(continued)

LEARNING ACTIVITIES

Reviewing the primary and secondary colors

Becoming familiar with and being able to recognize the intermediate colors

Becoming familiar with the tertiary colors--brown, gray, olive green, avocado green, and others

Learning what "color" is

Learning to mix colors

Painting pictures with colors he has mixed

Teaching how to make and use - and what these are:
- Values of one color
- Complementary colors - contrasting harmonies
- Analagous colors - related harmonies
- Bright and dull colors
- Cool and warm colors - cool and warm quality

Learning to handle and control watercolors and the watercolor brush

Learning some basic techniques (thick and thin lines, washes, drybrush, etc.) and limitations of watercoloring

Experimenting with watercoloring in order to know the medium and develop an individual technique as time passes

Using other media with watercoloring

Using other media in exploration and using knowledge obtained in the study of color

Continuing to use atmospheric changes (cloud formation and movement, sweeping rain, swirling snow, shadows cast by the sun, sunless days and fog) as observation and use in painting

Comparing height, shape, color, texture of natural and man-made objects

Using visual experiences as subject matter to help express ideas while painting and drawing

Illustrating an original story using a selected article as the basis for the plot

Grouping still life objects to form interesting arrangements and painting these studies

Painting or drawing a still life composition after arranging, in the mind's eye, objects found in the room

Illustrating a story or poem*

Using music, poetry, stories to inspire creative expression*

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* Refer to section on Cultural Enrichment

THE CHILD AWARE
Grades 3 and 4

PERFORMANCE SKILLS

By the end of the fourth grade the child:

Knows the meaning of color and its source.

Knows the primary, secondary, and intermediate colors.

Knows how to mix colors properly.

Knows how to make "value" of a color.

Has had experience in using value.

Knows how to handle and care for the watercolor brush and watercolor paints.

Freely manipulates the paintbrushes.

Can make different strokes with the brush when watercoloring.

Uses the whole page when painting a picture.

Can illustrate a story or poem. Picks out that portion most interesting to him.

Knows how to make complementary colors, analagous colors; knows warm and cool - bright and dull colors, but does not use these theories readily.

Has begun to develop his own method of watercoloring.

Knows about some famous watercolorists.

Knows how to search for and select new patterns and textures to help express himself.

Recognizes basic geometric forms and shapes in nature.

Shows more detail in drawing and painting.

No longer shows the inside and outside of houses at the same time.

Likes to experiment with showing texture and design in his paintings - details on clothing, bricks on houses, curtains, and others.

Likes to use his imagination in drawing and painting.

Is very decorative in his work; shows much detail.

Sees size and color changes of objects in the distance and uses color to express these changes.

Has begun to "feel" perspective through space perception of near and far, and shows this feeling by placing objects and people higher or lower on the page - above or below, in front of or behind; shows darkness and lightness of color as they advance or go into the distance.

Asks for help in making things appear in perspective.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Brush strokes
- Charcoal
- Color
  - Elementary
  - Primary
  - Secondary
  - Intermediate
  - Complementary
  - Analagous
  - Tertiary
  - Related
  - Hue
  - Tint
  - Pigment
  - Bright - dull
  - Warm - cool
  - Pastel
  - Shade
  - Transparent
  - Value
  - Value scale
- Easel
- Gradation
- Illustrating
- Medium - media
- Mixture
- Model
- Source
- Technique
- Texture
- Watercolor

PROCESSES AND MEDIA	LEARNING ACTIVITIES
DRAWING AND PAINTING,	Using one or more objects as a motif for an all-over pattern
COLOR, continued	Noting patterns, color, designs formed by buildings, telephone poles, bushes, houses, etc., against the sky and each other
	Expressing feelings and emotions: the hustle of the playground, the excitement of the city, or a cowboy show, the quietness of the bedroom in the hush of the night, and noises in the street
	Using models of classmates in order to capture correct body movement
	Visting the zoo or museum to sketch animals. Watching and sketching stray animals seen when sketching from the classroom window or out-of-doors
	Viewing films or filmstrips about people and animals
	Drawing heads of classmates giving particular attention to the movement of the head
	Studying the shape of the head and face, the features of the face and where they are placed
	Drawing the students with hats on in order to get the feeling of the hat hugging the head and hair "surrounding" the head
	Watching and drawing the lines of the face when viewing elementary facial expressions--smiling, surprise, sadness
	Using magazines to study faces and figures
	Studying the lines of the body as students pose, noting and trying to capture on paper the rhythm and line of the body as the weight is distributed from one leg to the other (as it bends, holds things; strikes an action pose; sits)
	Noting the fit and movement of the clothes on a figure
	Making a mural of classroom studies, events of the day, health projects, sequences of a story, and holidays
	Studying costumes worn by people of yesterday who lived in our city or state
	Posing in these costumes, if such costumes are available
	Studying fine art pictures correlated with subjects or on the interest level of the children
	Painting pictures for the classroom and halls and comparing one's work with the work of others

THE CHILD AWARE
Grades 3 and 4

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the fourth grade the child: Likes the rhythm of all-over design. Likes to express himself through repetition. Draws heads looking in different directions. Tries to make clothes move with the body. Shows more action in people and animals. Has knowledge of the movements of the body; sees the movements, is fascinated by the movement but his muscular control over his tools is still lagging. Has more detail in his drawing of people. Has more movement in drawing of the body. Knows the approximate placement of the features of the face. Can compare shapes. Expresses ideas on paper involving listening as well as seeing. Uses objects as a basis for creative design. Has learned to work with others on a given project - mural, stage settings, and the like. Gives and takes constructive criticism. Recognizes geometric shapes and forms in nature and in the surrounding objects.	Knows the meanings of these words and terms, and uses them in his work: Bold Composition Contour Delineate Emotional Fluid Impress Line Curvy Diagonal Horizontal Linear Straight Motion Plane Pressure Realistic Rigid Rhythm Sensitive Shade Variation

THE CHILD AWARE
Grades 3 and 4

PROCESSES AND MEDIA

TACTILE EXPERIENCES

CLAY MODELING

Manipulation and experimentation precede reality. Clay is a natural extension of drawing and painting. Many methods of applique and decoration should be tried.

NATURE OF BASIC MATERIALS

Oil clay
Moist clay
Clay dough
Newsprint
Oilcloth
Sticks
Nails
Textures
Glazes
Shellac
Poster paint

LEARNING ACTIVITIES

Viewing and studying pottery and sculpture via filmstrips, films, slides, and pictures

Learning about the composition of clay and some background of its history and uses

Learning about and appreciating the pottery and sculpture of other lands and in periods in history

Learning to wedge and prepare clay for use

Becoming familiar with clay through a period of free, uninstructed time for the children to get the feel and joy of this medium

Reviewing ways of making clay assume desired forms, e.g., by pressing, rolling, coiling, pulling, pushing, embossing, flattening, cutting, designing, adding bits of clay (appliquing), twisting, turning, bending, incising, and texturing

Learning to cut, design, and support free-form objects or figures

Learning to use elementary "clay" tools (tongue depressors and paper clips attached to pencils)

Learning to use the turntable when the child is ready (on an individual basis)

Watching the mixing of glazes and their proper applications

Applying the glazes to the fired piece

Learning what a kiln is, what it does to the clay and the glaze, and the proper respect for the kiln -(never open the door during firing time), the meaning of the cones, and how they function in the kiln

Experimenting with clay

Reviewing or learning the coil method

Trying to make pieces different from those the children have already made

Encouraging growth in the handling and making of new pieces

Encouraging new and original ways of working with the clay

Showing how to hollow-out by cutting the figure in half

THE CHILD AWARE
Grades 3 and 4

PERFORMANCE SKILLS

By the end of the fourth grade the child:

Has viewed films, filmstrips, pictures, and articles of pottery and sculpture by fine artists, peoples of other lands and periods in history.

Understands characteristics of clay and the background of its use.

Can use the turntables easily.

Can make a bowl or figure by the coil method.

Can make elementary figures, animals, and objects.

Can prepare the clay for use and can use the wedge board.

Manipulates the clay more successfully, due to greater muscular dexterity and greater familiarity.

Experiments with making imaginative figures and decorative bowls.

Experiments with texturing and incising, etc., without suggestion from the teacher.

Has glazed at least one piece.

Has tried to hollow-out a figure.

Knows the methods of making pieces stand up until dry - using supports, such as bottles and other pieces of clay.

Likes to use his imagination in making objects of clay.

Has facility with hand movements using simple clay tools.

Knows the proper way of mixing glaze - may or may not have mixed glaze, depending upon the individual child.

Has respect for the kiln.

Has watched the firing processes and the cone turning.

Has respect for the "dirtiness" of clay.

Knows how to clean-up after using clay.

Has worked with the clay object through all stages.

Works with classmates by helping to distribute and collect supplies.

Gives and accepts criticism.

Has learned good clean habits.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Applique - appliquing
- Bending
- Bisque
- Clay
- Clay tools
- Cone
- Cutting
- Designing
- Embossing
- Firing
- Free form
- Flattening
- Glaze
- Greenware
- Hand movement
- Hollowing
- Incising
- Leather hard
- Texturing
- Pinching
- Plastic - cloth
- Pushing - pulling
- Rolling - coiling
- Scoring
- Shaping
- Slip
- Storage
- Tongue depressors
- Turning
- Twisting

THE CHILD AWARE
Grades 3 & 4

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE MIXTURES Flour and Salt Cornstarch and Salt Papier-Mâché Strip Pulp Detergent, Soap Powder, and Water Plaster of Paris	Making bas-relief maps and pictures and designs that have a variety of raised surfaces Covering objects with the mixture of flour and salt Making puppet heads, fruits, bowls, masks, musical instruments, designs, maps Building up wood, cardboard, plasterboard, and other hard surfaces to make raised designs, boxes and bookends. Dripping, spreading, twirling with the fingers and sticks to make pictures or designs Mixing flour and salt with color while in a plastic stage and using mixture to make pictures and designs or raised decorations Making jewelry, paper weights, or small objects for room decorations Combining with other materials to make a picture or design Building up picture frames and designs on frames Pouring on backgrounds of gaily colored or gilt paper Gluing to rich and textured cloth for pictures
CONSTRUCTION Children should take flat design and put them to work in space. The same elements are operating. They will become very clever at fastening and attaching parts NATURE OF BASIC MATERIALS Paper, Cardboard Straws, String, Weaving Sticks, Paper bags, Cans, Seeds, Ribbons, Crepe paper, Boxes, Wire, Scrap materials Buttons, Dried weeds, Aluminum cake pans, Egg cartons Yard, Tissue paper	Covering boxes to make textured "buildings", automobiles, toys and such things Extending construction activities on a higher level when a child finds a personal need for this expression Making elementary frames of cardboard or paper--using one of the mixtures for bas-relief design and texture Making kites Making mobiles from tissue paper, straws, toothpicks, weaving sticks and string, feathers, paper and such materials Making origami--following directions to achieve the "magical results" Making paper-sack puppets, animals, people and objects Making dioramas, houses, buildings, toys Making glove holders; pin, pencil, trash containers; toys and toy boxes; tool holders

THE CHILD AWARE
Grades 3 and 4

PERFORMANCE SKILLS

By the end of the fourth grade the child:

Is aware of the limitations and possibilities of these mixtures.

Has the ability to handle these mixtures.

Has developed techniques for handling these mixtures.

Uses elements of design to make raised figures on hard surfaces from dripping, spreading, and/or shaping from at least one of these mixtures.

Has experimented with new dimensions in the use of at least one of these mixtures: has made a bas-relief on wood for a picture showing a storybook figure. Has made a trash basket from a large oatmeal box and decorated it with one of these mixtures.

Knows how to make these mixtures and has made at least one of them.

Can make simple figures, masks, and other objects with one or more of these mixtures.

Can paint and blend colors on this mixture.

Has learned to clean up properly.

Has learned to follow directions as a matter of emotional growth.

Has learned to work as a member of a group.

Contributes to planning projects that involve the class or more than one child.

Delights in making "weird-os"--new modern sculptured pieces and animals.

Carries his plans through to completion.

Views his completed project with his mind's eye; i.e., does not see imperfections.

Shares the responsibility of bringing in materials.

Shares willingly with his classmates materials he has brought from home.

Can follow directions in sequence so that he can make different paper objects - (origami).

Likes to construct imaginative people, animals and objects - uses background experiences and freedom of design in decorating them.

Tries to build what he has seen--but adds his own inimitable ideas.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Adhere
- Architect - architecture
- Balance
- Bas-relief
- Builder
- Chemical reaction
- Cover the object with four or more coatings
- Drip
- Finger stall
- Liquid
- Mixture
- Mobile
- Papier-mâché
- Plaster
- Pulp
- Salt and flour mixture
- Scrap materials
- Sculpture
- Solid
- Strip
- Texture

PROCESSES AND MEDIA	LEARNING ACTIVITIES
CONSTRUCTION, continued	Building figures and animals Constructing scenery for plays and puppet shows Making armatures to be covered with papier-mâché, plaster, or spray mixtures Examining or viewing fine art forms or pictures made from scrap materials Noticing construction as it relates to new buildings going up in the area, old buildings, new forms of architecture, modern "constructed" sculpture found so often before these buildings Constructing modern sculpture
CUTTING AND ASSEMBLING In this unit we are giving flat work just a little more depth. Texture, color, and shape are important art elements. Children should use all the basic manipulative movements . NATURE OF BASIC MATERIALS Paste Glue Scissors Paper Paper sacks Scotch tape Paper clips Straight pins Stapler Construction paper Tag board Cardboard Scrap materials Wallpaper books	Using techniques used in the lower grades to cut and tear paper Making figures, mosaics, pictures, designs, and/or masks through using these techniques. (See p.26) Making collage designs both realistic and abstract Cutting and arranging a variety of materials and textures to make a crayon rubbing Making pasted yarn or string pictures Learning to cut letters from paper without guide lines Learning the principles of good poster-making: Short slogan; large illustration; large, clear letters; proper information; all the necessary information; proper spelling; limited color; well-balanced design Studying good posters Making posters to be used for the building Making cut and torn paper posters Making paper dresses for costumes Making paper dolls and clothes for them Designing paper clothes for dolls and self Designing the backs of scrapbooks with cut-out designs Making mobiles

THE CHILD AWARE
Grades 3 & 4

PERFORMANCE SKILLS

Creates a rhythmic form through the use of balance.

Can construct objects and buildings and use color to make them interesting.

Can create new forms from old, familiar objects.

Can construct simple toys and decorate them, using some of the principles of design.

By the end of the fourth grade the child:

Can cut easily many shapes and forms.

Can make a good 2-D creation using the elements of design.

Can make an interesting collage using a variety of materials.

Knows how to cut letters.

Has made at least one good poster.

Pins correctly.

Pastes correctly.

Staples correctly.

Has good control over the scissors.

Likes to experiment with different textures.

Knows the principles of good posters.

Has seen and discussed good posters.

Knows what makes a bad poster.

Designs clothes for paper dolls or paper puppets.

Has facility in making interesting designs on paper clothes.

Knows the dangers of the paper cutter and respects its use.

Works neatly.

Enjoys seeing his work on display.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Abstract
- Collage
- Costumes
- Cut toward the left
- Cut toward the right
- Fold the paper
- Follow the outside line
- Good taste
- Illustration
- Information
- Lettering
- Mobiles
- Poster
- Realistic
- Slogan
- Spelling
- Texture
- Wording

Also see list of words under CUTTING AND ASSEMBLAGE, page 27.

THE EMERGING CHILD -

is more individualistic in his work (especially the 6th Grader.) He likes to make his own selection of projects, likes to plan them himself, and likes to carry them out to his satisfaction. He is displeased with mediocrity and wants to produce a well-made product. He finds fault with his work and will strive to make his product as near perfect as possible. He will work over and over on one project (many times spoiling that fresh, individual spontaneous color or workmanship which his first reactions produced) until the teacher will have to say, "That is fine just as it is." And still he is not satisfied. You will have to reassure him--he will look at it with askance or will try to touch up on "this piece" or that.

He likes to try new and different things and should be given the opportunity to do individual projects.

Let him bring in materials for his own projects and assist him when he asks for help. Many times he will not be able to solve quickly the problems that he meets--which is good--for then he has to work, plan, experiment, and get with others to puzzle over these stumbling blocks; and, when he finally is successful, the joy and pride that exudes from him is worth the struggle that he has put forth in the process. The teacher of the emerging child, as he works out his own projects, should encourage his unique efforts in a one to one relationship, being sensitive to the child's aptitudes and skills.

A permissive atmosphere based on internal discipline will encourage more creative work.

Some of the things that the emerging child can do are:

- Make a terrazzo table
- Make a big tile plaque
- Make large copper pictures
- Work with plastic pellets - making trays, bookends, ornaments
- Construct wooden sculpture from blocks of wood which have been sawed into different shapes and then designed into a construction
- Stitch tapestries and pictures
- Make pictures of veneers and stones and copper
- Weave mats.

There are many more things that the emerging child can and would like to do after he has acquired sufficient skills.

We, as Art Teachers of emerging children, should give them every opportunity for development.

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
DRAWING AND PAINTING	
Exploration and experimentation in all drawing and painting methods should be accompanied by in-depth manipulative skills.	The principles and elements of design should be encouraged in all art work.
NATURE OF BASIC MATERIALS	
Colored chalk Charcoal Poster paints Felt tip pens Inks Drawing pens Sponges Crayons, small Crayons, oil Pencils Rulers	
THE ELEMENTS OF DESIGN	Noting and being sensitive to the elements of design in the world about us
Color	Learning the meaning of color, its source, and uses
	Making and reviewing primary and secondary colors
	Making a color wheel
	Studying and experimenting with analogous colors, complementary colors, tertiary colors
	Studying and experimenting with value changes--tints (pastels), shades
	Understanding and using opposites--cool, warm; grayed, full intensity
	Using color schemes and being able to recognize them in pictures, magazines, and clothing
	Using knowledge of color schemes in art work and in personal dress
	Studying the interplay of colors on each other, on the skin, hair, and eyes
	Studying the use and effect of color on physical, emotional, and personal environment
	Making a still life composition using one color scheme
	Drawing one and the same picture many times using all the color schemes

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows the primary colors and how to make all colors from them.

Knows the inter-relationship of colors.

Has a working knowledge of the basic color schemes: black and white, black and white with a touch of color, monochromatic, analogous, complementary, split complementary, saturation, neutral.

Uses the elements of design as a guide to finer work but not as a crutch that may hamper freedom of expression.

Knows how to make and use a color wheel.

Uses color combinations in his creative work.

Can select clothing with relationship to his coloring.

Can select colors for his home environment.

Can recognize value changes and use them.

Sees the effect of color on the skin tones of his classmates.

Can use color in his paintings to express a mood, a feeling.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Color scheme
- Color wheel
    - Primary
    - Secondary
    - Intermediate
    - Complementary
    - Split complementary
    - Monochromatic
    - Tertiary
- Combining
- Elements
- Exaggeration
- Full intensity
- Funny
- Grayed
- Harmony
- Highlight
- Interplay
- Lesson-telling
- Mixing
- Opposite
- Pastels
- Saturation
- Shade
- Shadow
- Silhouettes
- Tints
- Value

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
THE ELEMENTS OF DESIGN continued These are the "springboards" to creative action. They must be exemplified by concrete examples from imagery in nature and the world of realism .	
Line	Learning the different kinds of line (horizontal, vertical, curved, diagonal) Noting the effect these lines have on a person in dress, surroundings, environment Studying the emotional effect of lines in everyday use, in drawing; showing how they give meaning and feeling to a design or picture Designing with lines on paper, cardboard, wood, etc., to express a mood, a feeling and/or an idea Using string, straws, wire, coiled clay or spoons of paint through methods of blowing, dribbling, shaping, and dragging designs on paper, cardboard or wood Making 3-dimensional structures of wire Making string designs in abstract Making contour drawings of objects and people Making a stitchery Making silhouettes
Cartooning	Learning the kinds of cartooning - funny, lesson-telling, caricature Exaggerating the figure or features of a person Using line to show exaggeration Exaggerating the most noticeable parts of a person Making a poster using cartooning Making a funny-paper strip (original)

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child: Is able to control line in a composition in order to express an idea. Is able to make a contour drawing. Knows the different kinds of line and uses them in his drawings. Knows how line expresses emotions. Notes the effect of line on the physical shape of a person or an object. Experiments with linear materials to create new forms.	Knows the meanings of these words and terms, and uses them in his work: Bold Broken Contour drawing Controlled Curved Diagonal Flexible Horizontal - vertical Linear Rigid Saw-tooth Thin
Can pick out and exaggerate one feature of one classmate. Can make a funny strip. Uses caricaturing as a compliment to classmates not an insult.	Caricature Cartoon - cartooning

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA

THE ELEMENTS OF DESIGN
continued

SHAPE (Form and Mass)

Children should be aware of the myriad shapes and forms in nature, the real and the imaginary worlds as necessary for good organization and composition in any work of art.

NATURE OF BASIC MATERIALS

- Natural shapes
  - Stones
  - Branches
  - Leaves
  - Boxes
  - Rocks
  - Seashells
  - Starfish
  - Stuffed animals
  - Jungle life
  - Driftwood

- Media and Tools
  - Wire
  - Wood
  - Glue
  - Solder
  - Cardboard
  - Paper
  - String
  - Yarn
  - Foil
  - Plaster
  - Plywood
  - Wood tools
  - Iron
  - Nails
  - Paint
  - Tape

LEARNING ACTIVITIES

Noting shapes of objects in nature, animals, human forms and in man-made objects as a source of inspiration

Comparing the shape, color, and height of objects

Noting how shape and function go hand in hand in objects about the home and school

Noting the new shapes in buildings and "introducing" students to some of the pioneers in modern architecture

Noting the shapes of buildings from early times to the present

Noting the difference in shapes of classmates

Noting the difference of faces and features of classmates

Noting how shapes move in space--perspective

Calling attention to shape in all art work

Noting the works of well-known artists

Viewing pictures and films of African art

Noting the shapes of undersea creatures

Making abstract shapes and using them in a design--cut paper, string, wire

Making wire and papier-mâché construction - free form

Making wood, cardboard, tag board construction - geometric

Making mobiles

Taking a basic geometric shape and changing it within its boundary--cut-out designs, texturing, incising, coloring

Building spatials from cardboard

Sculpting forms in sculpt-form, ceramic clay, plaster, and wire

Painting on uniquely-shaped rocks

Overlapping shapes on a flat plane

Assembling oddly-cut wooden shapes on a flat wooden plane

Creating form and mass from paper

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows the meanings of shape, form, and mass.

Can see the different shapes in nature.

Knows the difference between free form and geometric shapes.

Knows the reasons for different shapes of functional objects.

Sees beauty in pure shape.

Knows something of the history of modern shapes of buildings from early times to the present.

Knows one or two pioneers or modern men in architecture.

Recognizes how shape and function go hand in hand in modern buildings--their own school building.

Uses the shapes of nature as a basis for his designs.

Uses shapes from all sources to help him create, to express an idea.

Can take a shape and change it into a new design or object--by adding to or subtracting from (A box becomes an animal by adding to, a block of wood becomes a car by cutting away from).

Can see and draw the shapes of classmates.

Has made at least one construction using pure shape.

Has combined unlike materials into a design - wire and plaster, wood and plastic, styrofoam and wood.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Abstract
Architect - architecture
Balance
Bauhaus
Builder
Designer
Frank Lloyd Wright
Free form
Functional
Geometric
Mondrian
Shape, mass, form
Skyscraper
Sullivan
Three-dimensional (3-D) construction

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
PRINCIPLES OF DESIGN These are the "building blocks" of all art. If they are not used conscientiously, only havoc and confusion will occur. Variety Color Shape Line Repetition - Rhythm Color Shape Line Balance - Proportion, Harmony Formal Informal Dominance and Subordination - Contrast Line Shape Color	Teaching the meaning of each principle Showing the children samples of each principle as demonstrated in the works of fine artists Relating the principles of design to students' dress Using some of the past art experiences to demonstrate collages - the principles: abstract cut paper designs, geometric designs, landscape painting, still life, figure drawing Using these principles in all forms of art activities and in everyday life Studying landscape paintings by fine artists Letting the students pick out samples of each principle in clothing, posters, pictures from magazines, the arrangement of their classroom, bulletin boards Letting children act out the principles of design through pantomime, body movement, etc., in groups Having children go to a window, make a frame of their fingers or of paper, close one eye and pick out the principles of design as seen in nature, buildings, arrangement of cars Letting them use objects on their person and arrange them according to good principles of design Using compass and ruler to make geometric designs

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Applies the principles of good design to all the works of art that he tries to produce.

Applies the principles of good design to his personal dress or surroundings.

Tries to encourage the use of good design in his home.

Looks for good design in other situations and in the dress of other persons.

Begins to note good design in pictures, posters, objects.

Begins to make better selection of objects for himself and the home.

Has better dress habits.

Can relate perceptually to accepted great works of art.

Enjoys the texture and shape in architecture.

Has tolerance for others in their art choices.

Realizes that true art is a personal experience.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Abstract
- Balance
  - Formal
  - Informal
- Compass
- Contrast
- Diagonal
- Dominance
- Exaggeration
- Facade
- Harmony
- Horizontal
- Landscape
- Overlapping
- Perspective
- Principles - principals
- Proportion
- Repetition
- Rhythm
- Size differences
- Subordination
- Variation
- Variety
- Vertical

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
PERSPECTIVE By this phenomenon the child sees the real world of far and near, large and small, bright and dull. NATURE OF BASIC MATERIALS Objects, Houses, Streets, People, Bridges, Railroad tracks, Telephone poles, Fences, Trees Drawing boards Drawing paper Drawing pencils Rulers Charcoal Tape Plastic triangles T-squares Thumb tacks Watercolors Crayons	Viewing films on perspective Explaining the meaning of perspective Showing and explaining - eye level, horizon, point of view, foreground, background, vanishing point Finding the above positions from different heights Watching objects in the room which the teacher moves from a facade to a two-sided figure, from round to ellipse, from eye level to above and below eye level Watching the rhythm of lines Watching and comparing the change of size from a person near to his side as he goes away and comes back Going out into the street to study--the long straight street as it meets and vanishes, trees, the line of trees, of telephone poles, movement of cars and people as their sizes appear to change Moving objects in different positions and watching their shapes change Learning how to measure and compare at arm's length watching the line move toward the horizon Studying and drawing people and objects from different points of view and eye levels Studying magazine pictures which have perspective and drawing lines to the vanishing point on these pictures Giving definite exercises in drawing perspective Using the camera to show distance and exaggeration Comparing movement of lines indoors and outdoors Going outside to draw and paint

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Should have an understanding of perspective, facade, vanishing point, horizon, point of view, eye level, ellipse, oval, lines moving toward the horizon.

Should be able to draw simple figures, people, and objects in perspective.*

Uses ruler, plastic triangles, and pencils with coordination.

Can make a perspective collage, emphasizing distance through shape and color.

Can measure distance with the eye and can draw natural perspective without tools.

Has experimented with color recession by contrast and intensity.

Has photographed buildings from the corner showing divergent planes (two points of perspective).

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Bisect
- Diagonal
- Dimension
- Eye level
  - Above
  - Below
- Horizon - horizontal
- Illusion
- Intensity
- Optical
- Planes
- Point of view
- Projecting
- Ratio
- Receding
- Size difference
- Vanishing point
- Vertical

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*Many children may not be able to draw in perspective, but they will understand the basic principles. Children will produce interesting and exciting pictures while trying to draw in perspective if they are left alone to work this out for themselves. They should not be forced to draw in perspective. They can observe NATURE. They should be encouraged to develop those different and interesting designs that result from a child's attempts at perspective.

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
WATERCOLORING This is a system by which colors are made transparent and opaque by the quantity of water used. It is a fresh and crisp method of painting, particularly oriental brush work. NATURE OF BASIC MATERIALS Watercolors Paper Newspaper Brushes Tape Boards Water pans Inks	Learning the meaning of watercoloring Allowing much time for controlling of the paints and of the brush Encouraging the development of individual styles of painting Viewing films on techniques in watercoloring Studying watercolors by great artists Strengthening individual methods of painting Arranging still life settings by the children Setting up still life and drawing from it Studying Chinese paintings Experimenting with the many ways of holding and using the brush Experimenting with the characteristics of watercolors, watching their movements on paper Using different objects in painting! handle of a brush, sponge, cloth, paper towels Using two or more media in a watercoloring technique: pen and inks, felt pens, crayons Painting from models (classroom) Painting out-of-doors Painting to music
MIXED MEDIA PASTELS, CHARCOALS, INKS, FELT PENS, PENCILS, CRAYONS, COLORED PENCILS, OIL CRAYONS, SKETCHOS This is a way of [illegible] mixed media on textured surfaces.	Repeating the use of the media Experimenting with new ways of using old media Experimenting with two or more media for one drawing Drawing from still life, outdoor sketching, models, music, stories, dramatizations, imagination Trying to develop individual style

THE EMERGING CHILD

Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Has developed his own way of watercoloring.

Can show perspective in his work - by lines, sizes, and coloring.

Knows well-known watercolorists by their style(See p. 120).

Is fascinated by the stories of the days of King Arthur and enjoys drawing those days.

Discouraged by his inability to make things more realistic.

Will spend much time working on details in order to make his painting real.

Has a great deal of respect for the criticism of his peers.

Likes to have his work on exhibit.

Is anxious to come back and work on his own time.

Tries to embody in his works things that have been taught to him: highlights, reflected light, tonality, washes, value, shadows.

Has learned to handle watercolors so that the colors are clean and strong.

Uses subjects of interest to him.

Uses personal experiences as subjects.

Likes to draw his classmates.

Likes to draw the imaginative.

Tries to make his paintings real.

Likes to draw and paint scientific experiments, make scientific posters.

Likes to draw and paint free form design - using principles of design in his work.

Still likes to fingerpaint - will experiment with greater facility in that medium.

Experiments with blending and mixing media in one picture.

Likes to copy paintings of the masters and will do so if allowed - has a fear that his work will not come up to theirs.

Paints places he has visited, people he has seen.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Blend - blending
Bright - dull
Brush stroke
Charcoal
Fade away into the background
Gradation
Grayed
Highlight
Intensity
Light, dark, half-tone
Pastels
Reflected light
Rounded
Shade - shading
Shadow
Space
Some of the paper shows through
Tonality
Transparent - transparency
Watercoloring
Wash

Abstract
Impasto
Opaque
Textured

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES	
There should be an emphasis on all flat, plastic, and weaving materials which can be formed into a design or shape through the sense of touch.	
CLAY MODELING	Reviewing the preparation of clay and methods of attaching one piece of clay to another
NATURE OF BASIC MATERIALS	Reviewing clay texturing
Moist clay Clay tools Plaster bats Cloth Paring knife Rolling pin Slip	Reviewing or teaching the use of elementary clay modeling tools Learning the slab method Learning to make flowers, jewelry, bas-relief, plaques Learning to cover newspaper armatures with clay Learning how to hollow thick figures and tiles
	Learning to incise, carve, trim during the leather hard stage
	Using forms in nature and surroundings to inspire creative expression
	Trying new ideas with clay - individually
	Designing in slip
	Learning to do sgraffito
	Experimenting with different methods of using clay
	Using the potter's wheel, the turntable
	Making a simple figure in clay and then making a mold from it
	Using a mold made by the pupil
	Teaching children to set up the kiln
	Allowing them to set up the kiln
	Learning to mix glazes
	Using many colors to glaze objects (if desired)
	Making individual projects of clay
	Learning good work and clean-up habits as individuals and as groups
	Studying pieces of African sculpture

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Is not afraid to experiment with the clay.

Knows what air bubbles are and how to get rid of them.

Has seen films and/or pictures of good mosaics.

Knows something of the history of mosaics and how they are made.

Can make a simple vase or bowl by the coil method.

Can make a simple box by the slab method.

Can make flowers, bas-relief plaques, jewelry.

Can use simple clay modeling tools.

Uses the clay modeling movement with his hands.

Can hollow-out most of the pieces he makes.

Can operate the kiln.
Can mix glazes.

Can use underglaze and more than one color in his work.

Knows how to preserve his work for future use: plastic and cloth.

Has used the potter's wheel.

Has made a mold and has used it.

Knows what mosaics are and how to make a clay mosaic.

Has made at least one good clay piece.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Air bubbles
Applique
Cone 05,06, 07
Embedding
Embossing
Glaze - Underglaze
Hollowing
Incising
Kiln
Modeling
Mosaics
Pellets
Plastic
Potter's wheel
Slip
Sgraffito
Turntable
Wedging board

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES, continued PLASTER OF PARIS This medium is a versatile, quick-dry agent which can be built-up, cast, and admixed with other material. NATURE OF BASIC MATERIALS Plaster of paris Water Waxed milk cartons Shoe boxes Chicken wire Sand Loose insulation Wax Dry tempera Wire Cardboard	Learning what plaster is, its limitations, its characteristics Watching and feeling the hardening processes Learning some of the uses of plaster Learning to mix plaster correctly Casting on sand Casting on snow Making fossils Dipping wire figures and designs in plaster Dipping string, then designing a free form Carving free form figures from soft plaster Carving from plaster blocks Incising into plaster blocks, painting them Arranging pieces of jewelry or other materials in a box and pouring plaster over them Dripping plaster on cardboard or any hard substance on which wax paper has been placed. When plaster is hard, glue to a background of burlap, velvet, or construction paper, etc. Making a wire form and covering it with plaster Making a wire and paper or papier-mâché form and covering it with plaster Mixing powder paints into plaster and make free designs Mixing powder paints into plaster and forming jewelry and/or many other objects for use

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows what plaster is .

Knows how to mix plaster correctly.

Knows when to use plaster, and at what stage it is ready for his use.

Knows how to build a form, and design with it.

Can cast in sand and/or snow.

Can embed articles into plaster.

Knows how to carve plaster.

Can make a figure or design using wire or string or paper as a form .

Can make a free design with plaster.

Can make jewelry.

Knows how to mix powder paints with plaster.

Knows the uncertainties of using plaster and handles it with exceeding care .

Knows the danger of getting plaster in the sink.

Knows how to clean up after using plaster.

Knows where to put unused plaster and how to clean plaster-mixing pails.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Admixture
Chemical reaction
Evaporate
Grout
Mold
Plaster of paris
Ratio
Saturate
Sculpt
Temperature
Tessera
Tile

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES, continued	
PLASTICS	
Plastic pellets can be molded with heat into jewel-like shapes. Solid pieces can be formed into pendants, pins, and other pieces of jewelry .	
NATURE OF BASIC MATERIALS	
Pellets	Showing articles of plastic to students Showing work of artists and students Setting up oven at 430° and melting pellets Embedding materials in pellets Making useful pieces for the home - trays, bookends, and such things
Pieces	Heating, twisting, designing, attaching, sawing, sanding, constructing with pieces Gluing and combining with other materials - wood, metal Experimenting with pieces of plastic - making free forms, pieces of sculpture
SCULPTURE	Carving free forms or recognizable shapes from materials
Any media which adheres into a solid mass in a mold is potential art material for creative children. Emphasis is on various shapes, textures, and carving processes .	Learning to create and make patterns for top and sides of a block Incising designs on material, building-up designs by adding wood pulp or papier-mâché to material Choosing the right kind of soap for carving - guest size Ivory soap is better than the larger sizes
NATURE OF BASIC MATERIALS	Experimenting with different tools on each material
Foam glass Wood Soap Styrofoam Lucite Wire Plaster and sand	Giving children plenty of time to experiment freely with these materials Combining other materials with these to make a creation Knowing something about these materials - their composition, use in everyday life, history, and origin Showing slides, films, articles, pictures of articles made of these materials Encouraging the children to experiment with these and other materials they have seen or brought in Making 3-D sculpture from one material or by combining two or more materials Using other materials with one of these - gluing on, embedding, dripping on, building on

THE EMERGING CHILD

Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth year the child:	Knows the meanings of these words and terms, and uses them in his work:
Knows what plastics are Has handled a piece of plastic Knows some of the many uses of plastics Knows some of the many forms of plastics Has made at least one piece of work using plastic Can buff and finish plastic jewelry	Applique Decorating Embedding Lucite Oven Pellets Plastics
Knows something about sources of material and their histories Knows what tools will work best with each material Can make a simple 3-D design or shape of one of these Has seen and handled some pieces of each of the materials Can make designs and shapes by cutting into and/or chipping away the medium Can combine other materials with one of these materials to make a new and interesting design or figure Experiments with new methods Can solder wires together	Additive Bas-relief Casting Carving Chipping Cut away from Foam glass Molding Sculpture Shaping Soap carving Styrofoam

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES, continued	
PAPIER-MÂCHÉ The child experiments with a method to build up shapes which are light and colorful.	Making more mature figures, bowls, fruits, flowers, jewelry, masks, animals, marionettes and/or puppets Making frames for pictures by building up cardboard with papier-mâché Using in scenery when necessary - trees, forms, furniture, props and costumes
NATURE OF BASIC MATERIALS Wheat paste Dishpan Water Paper towels Newspaper String	
STITCHERY This is a process of drawing with colorful yarn and threads on material.	Learning some of the history of stitchery Reviewing basic steps in designing with thread - couching, appliquing, running, filler, satin stitch Creating other stitches to enhance the design Learning the French knot
NATURE OF BASIC MATERIALS Yarn Burlap String Roving Printed cloth Wood frames Needles Felt Glue	Making stitchery on burlap, canvass, felt, heavy cloth or paper. (Making wall hangings for home or school) Combining stitchery with other materials--beads, shells, bits of leather, felt, cardboard, toweling, tough paper Experimenting with stitching with raffia, string, thread, nylon, grasses Using the principles of good design when creating a piece of stitchery Using good color selections, using color schemes Using stitchery on clothes, doll dresses, place mats, furniture (cloth seats of chairs) runners Viewing good pieces of stitchery through films or filmstrips, pictures, the objects themselves Having parents or friends of the school bring or send in pieces of stitchery Having people who make hangings to come in and demonstrate some methods they use, to show their work, to work with the children and show them new and exciting ways Viewing stitchery from other countries and former students Making a wall hanging for themselves or for the school Using Resource Supplement #1, made available through the Audio-Visual Department, School Service Center

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child: Knows how to mix wheat paste. Knows how to use the strip and pulp method. Has made two or three things with papier-mâché . Has a great deal of facility with the medium . Can experiment freely with the medium .	Knows the meanings of these words and terms, and uses them in his work: Applique Stuffing
Has experimented with using different materials and media in a piece of stitchery. Can use stitchery on articles - clothes, chairs, pocketbooks, doll clothes, towels. Knows something of the history of stitchery, e.g., Scandinavian. Can make a good piece of stitchery using the various stitches learned. Recognizes stitchery from at least two ethnic groups . Has made at least one piece of stitchery. Has tried new stitches on his own. Can manipulate at least five different stitches. Knows about applique.	Basting Burlap Chain stitch Cross stitch Embroidery thread Frame French knot Fringing Grasses Hanging Hooking needle Running stitch Satin or filler stitch Stichery Stuffing Tapestry Thread Yarn

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES, continued HOOKED RUGS AND TAPESTRIES Through patience and perseverance one can achieve colorful patterns on burlap with yarns looped in a special way to effect a textural finish . NATURE OF BASIC MATERIALS Yarn Frames Hooking needles Burlap	Learning to dye the background material for a desired color Viewing films and reading articles on hooked rugs Learning some of the background history of hooked rugs Learning how to handle the needle Learning to work with and without the loom Arranging a pleasing design Selecting a good color scheme Experimenting with combinations of rug-hooking and stitchery to make a piece of tapestry Making rugs, tapestries, pillows, seats for furniture and stools Putting on the finishing touches - fringe, hems
WEAVING This process combines an ancient and modern way to create myriad designs and patterns by combining yarn and warp. NATURE OF BASIC MATERIALS Table looms Hand looms Warp Yarn Roving Cloth String Broomstick Rope Hangers Finishing nails	Reviewing the principles of weaving, threading the loom, the names of the two groups of threads Viewing woven articles from other cultures Getting a good background of weaving and its place in history Learning a little about modern mills Showing the relationship of weaving to the clothes we wear, and household materials such as curtains, rugs Experimenting with various materials during the weaving process - grasses, yarns, string, pieces of felt, beads Viewing films on weaving: American Indian, American folk weaving, African, Chinese Experimenting with different patterns in weaving, inventing patterns of their own Weaving elementary geometric shapes (Indian designs) Weaving articles to wear - belts, hats, bracelets, pocketbooks, scarves Making new types of looms - tongue depressor, cardboard, primitive broomstick

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child:	Knows the meanings of these words and terms, and uses them in his work:
Has a background knowledge of the history and use of hooked rugs. Can make a hooked rug or pillow. Can make articles with the hooking stitch. Can experiment with combining hooking and stitchery on a project. Can use his background of design theory to make an interesting piece.	Dyeing Looping
Knows some of the simple processes through which a piece of material passes to become a yard of linen, wool, cotton. Knows how to make dyes from some vegetables, such as the carrot, the beet. Appreciates the beauty of handwoven pieces. Appreciates the skill and work of other peoples throughout the world (in weaving). Understands the technique of weaving. Experiments with new techniques in weaving. Experiments with new materials in weaving. Can make a simple loom. Can thread a simple loom. Can work on at least two types of loom. Has made at least one woven piece.	Broomstick loom Loom Over - under Place mats Raffia Tongue depressor loom Warp Weaving Woof - weft

PROCESSES AND MEDIA	LEARNING ACTIVITIES
TACTILE EXPERIENCES, continued SEWING* This process emphasizes attaching cloth and material together through the use of various stitches. This finger manipulation is appropriate for girls and boys alike. NATURE OF BASIC MATERIALS Colored threads Needles Cloth Scissors Tracing paper Straight pins Tracer	Studying the care of clothes for the body Learning to choose a pattern well Learning to choose materials wisely - according to the dyeing standards (does the print go all the way through the material?), according to the color harmony with the child's coloring, and according to the physical appearance of the child Learning to make a simple garment - an apron, shift dress, simple shirt Making small articles - purses, towels, curtains for the puppet stage, place mats Learning to read a pattern Learning to cut by pattern Stenciling on material after the article is completed Batiking or tie dyeing the material before or after the garment is made Studying material for texture, for appropriateness Learning to use the sewing machine Learning to press the work as you progress in making the garment

*Sewing is a necessary part of each person's training - what better place than the elementary school where the child can go gradually from puppet dresses, to marionettes, to simple clothes for himself? Good grooming is a part of the child's education and should be taught in the lower grades. What better place than the elementary grades to start the child with habits of good grooming, correct care of clothes, and intelligent selection of clothes to be worn at all times?

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows some of the simple facts about modern garment mills.

Knows the function of the spinning wheel.

Knows something about the history of the sewing machine.

Knows simple facts about types of materials that are used for clothing - wool, cotton, linen, nylon, plastics.

Knows how to mend and sew on buttons.

Knows some basic rules about:
clothes for himself,
the dyes and patterns in clothing,
harmony and contast of garments,
the care of clothing.

Knows the simple basting, running stitches.

Has made a simple garment for a puppet, a marionette, or for himself.

Has used the sewing machine.

Can make doll or marionette clothes and decorate them with stitchery and/or other materials.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Bathing
Basting
Cotton
Dry cleaning
Dryer
Dyes
Flannel
Gather
Garment
Laundry - automat
Linen
Natural dyes
Patterns
Personal brushes
Personal towels
Plastic
Pleats
Polyester
Scrubbing
Seam
Sewing
Shoe polish
Soap flakes
Soap powder
Stitching
Washboard
Washing machine
Wool

PROCESSES AND MEDIA

GRAPHIC ARTS

PRINTING

This is a process of printing raised or incised designs in various soft or hard block materials to create colorful and interesting lines and designs.

NATURE OF BASIC MATERIALS

Paper
- Stencil
- Tissue, all colors
- Manila
- Blueprint
- Waxed
- Kraft
- Newspaper
- Construction
- Bond (typing)

Inkers
- Stencil brushes
- Brayers

Blocks
- Linoleum
- Gen-a-lite
- Styrofoam
- Lucite
- Plaster of paris
- Wood

Bas-Relief
- Innertubing
- Corrugated cardboard
- Hollow cans
- String
- Glass
- Pieces of rugs
- LePage's Glue
- Sponges

Inks
- Water-base printing ink
- Fabric paints
- Higgins ink, colored
- Poster paints
- Finger paints
- Starch
- Dry tempera

(continued)

LEARNING ACTIVITIES

Becoming familiar with old and new methods and materials for printing, such as:

Block Printing - linoleum, Gen-a-lite, styrofoam, plaster of paris, wood block; gouging, cutting, scraping, chipping, incising into the block to make a design to be printed

Lucite - scratching into the block to give a dry point print

Cardboard - can printing - building up shapes and forms from a given surface in order to print

Clay Printing - shaping, pressing, cutting into, building up forms for printing

Silk Screening - using waxed paper, typing paper, kraft paper to cut stencils from which to print (paper will adhere to screen as first print is run)

Using soft wax (small crayons) directly on silk screen

OR drawing in crayon or lithograph pencil on screen and covering screen with solution of LePage's Glue (See Recipes). After glue is dry, crayon is washed out with turpentine before printing

Printing on burlap, paper, newsprint, cloth, tissue paper

Vegetable and Fruit Printing - cutting a fruit or vegetable in half, quarters, at angles, in segments, and printing with that part

Combining the halves or segments into a design

Cutting designs into vegetables and printing with them creatively to form interesting patterns and designs

Spatter Printing - can printing, stenciling, straw printing, string printing

Sandpaper, Crayon and Ink Printing - using the textures of fruits, vegetables, pine cones, rugs to make designs on cardboard, paper or other surfaces

Notching cardboard as a tool for printing rhythmical lines

Roller Printing - rubbing crayons or rolling a paint-covered brayer over paper under which designs of string, cardboard, lace, etc., have been placed

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows the basic processes in commercial printing.

Has visited or viewed films on printing from the first printing of the monks to modern day printing press.

Knows the meaning of and can print - border pattern, all-over pattern, repeat design.

Knows how to incise, build up, stencil, make a stamp.

Recognizes textures and their possibilities for use in printing.

Knows something of the history of printing.

Can create a design and trace it on a block, can use the tools correctly for cutting out the design. Can correct the design where correction is needed for better printing.

Can make spontaneous creations directly on a given block, - consciously or unconsciously, using the principles of good design.

Can make a simple silk screen and print from it.

Likes to experiment with new and interesting ways of printing.

Likes to use printing as designs on articles of clothing or articles that he uses personally.

Is not afraid to experiment.

Has used more than one color in making a printed design.

Has been exposed to good examples and samples of prints and printed materials by fine artists and students.

Knows the techniques involved in simple printing.

Has made at least one good article using one of the printing methods.

Has used old and familiar objects in a new and creative way.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Block books, engraved
- Chinese - 868 (Wang Chieh)
- Design
  - All-over
  - Controlled
  - Border
  - Random
  - Repeat
- Duplicator
- Halves, quarters
- Imprinting
- Japan - block prints, 770
- Johann Gutenberg, 1454
- Lithograph
- Mimeograph
- Monks, monastery
- Monoprint
- Movable type - China 1041 (Pi Sheng)
- Notching
- Printing
- Rhythm
- Segment
- Spatter paint
- Stamp

Also all of the words listed on the opposite page under PRINTING - NATURE OF BASIC MATERIALS

PROCESSES AND MEDIA	LEARNING ACTIVITIES

GRAPHIC ARTS

PRINTING, continued from preceding page

Cutting Tools
- Linoleum cutter
- X-Acto knives
- Gouge for wood
- Stylus
- Scissors
- Razor blades
- Clay cutter

Vegetables and Fruits
- Oranges
- Lemons
- Cucumbers
- Onions
- Turnips
- Cabbage
- Carrots
- Celery bottoms

Making imprints of flat materials that have been arranged interestingly on a firm, painted surface

Making monoprints

Designing cards, gifts, book covers, sewing baskets, bookends, trash cans, pencil holders with designs or all-over patterns

Using the texture of things around the room (the walls, openings in vents, tables, floor, etc.) putting paper over them and rubbing with crayon or running the brayer over them

Stenciling designs on place mats, book covers, aprons, puppet dresses; making string printing on skirts

Printing posters for the building

Taking students on a directed tour of the school room where materials are printed for use in the school

Watching and understanding the working of office printing machines

Viewing films and pictures of old and new printing machines

Learning something of the history of printing

Viewing, discussing, and learning to appreciate commercial and fine art prints by well-known artists and good work done by student peers

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS

PROCESSES AND MEDIA	LEARNING ACTIVITIES
ARTS AND CRAFTS BATIK DYEING This is a resist used currently by the Japanese and Africans. Results after using wax and dye together are extremely brilliant and colorful. NATURE OF BASIC MATERIALS Cold liquid wax Powdered dye Brushes, various sizes Pins, needles String Cardboard Newsprint - Newspaper Blotters Material - white or solid color Hot plate Tin cans Iron and ironing board	Viewing and discussing films and samples of batik Sketching original design on paper showing color preference Washing, ironing, stretching material; then transferring a design to fabric with chalk or charcoal Learning procedure to follow and techniques of batiking: Wash and iron fabric Stretch material on a frame Transfer design to fabric with white chalk or charcoal Outline design and paint with wax the areas which are to remain the original color Dip fabric in clear water, then cool dye bath (lightest color first if two or more colors are used) Iron out waxed parts that you wish to be the next lightest color; cover the rest of the material with wax - making sure you cover the parts first dyed Dip fabric in clear water, then into the new color Noting the beauty of batiking - how the wax cracks and the dye then runs through other colors, sometimes making new and interesting colors and/or designs Making headscarves, skirts, pocketbooks
TIE DYEING Where the cloth is tied tightly, the dye cannot penetrate. The result is an array of sunburst pattern. NATURE OF BASIC MATERIALS Dyes Tin cans Materials: old sheets, nylon or rayon slips, cotton materials in white or light colors, organdy Hot plate String Interesting objects: cubes, small sticks, pebbles, buttons, seeds	Discussing the history and art of tie dyeing Viewing films, slides on tie dyeing The teacher demonstrating ways of tie dyeing and showing the results of these ways by samples Preparing the material (washing and ironing) Discussing and sampling dyes and possible combinations with a scrap of similar cloth Preparing the dyes and working area Tying an interesting pattern or design by pleating, sewing, gathering, mottling (bunching), twisting, and tying cloth over various materials such as cubes, small sticks, pebbles, buttons, seeds, etc., and winding and tying the material, knotting the material, winding string very tightly around the material itself Experimenting with their own ways of tying Making scarves, skirts, designs for bags and other useful objects

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child: Knows the steps in batiking. Knows how to batik and can make a piece of batiked material. Knows some of the history of batiking. Recognizes a batik-dyed article. Has viewed samples of, or seen pictures of, batiked materials done by people of other countries and of our modern days, e.g., Nigerian, Liberian, Kenyan.	Knows the meanings of these words and terms, and uses them in his work: Batik dyeing Cracks Dyes Fabric Hot plate Mottling Organdy Pleating Transfer Wax
Has experimented with tie dyeing. Can use more than one color in materials which he is dyeing. Has viewed samples of pieces dyed by peoples of other cultures as well as our own modern artists. Can work neatly with dyes.	Dyes Fabric Herbs Hot plate Indian dyeing craft Tie dyeing Twisting Vegetables

PROCESSES AND MEDIA	LEARNING ACTIVITIES
ARTS AND CRAFTS, continued	
MAKING DYES FROM NATURAL AND BASIC MATERIALS In this unit we exemplify the dyeing skills of the American Indians by boiling the juices of grasses and vegetables, such as onions, beets, cherries, and berries. (An optional cultural and fun-giving project)	Learning the processes of getting the colors from nature's own material - beets, carrots, berries, grasses. (See Recipes) Using these dyes to color various objects
MASK MAKING The Alaskans and Northwest Indians made religious masks of singular beauty. Primitive masks were used in ancient cultures to appease the Gods. Children can experience creative joy in this way.	Viewing films on masks made by different cultures Learning the background for the uses of masks in other cultures - African, oriental, heathen, Halloween Making masks from crumpled paper base, from clay base, from balloon base Using masks for Halloween, for stage decoration, as part of a social studies unit
NATURE OF BASIC MATERIALS Clay Crumpled newspapers Balloons, very large, small, medium Wheat paste Paints Paintbrushes Scraps of material for decorations, if desired	Using masks as a part of the decor of homes, playrooms, a child's room Making masks and giving them to libraries Using the principle of exaggeration in the making of masks Using design and color principles in making masks

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child:	Knows the meanings of these words and terms, and uses them in his work:
Knows that dyes can be made from herbs, grasses, and vegetables. Knows how to make dye from some vegetables. Has made dyes from vegetables. Knows some of the advances made - from primitive dyeing methods to modern day mills.	Processes Stylish Technique
Knows some background of masks used by other ethnic groups. Knows how to make a mask from a crumpled paper base, balloon base, or clay base. Is not afraid to exaggerate the features in mask making. Has made a mask. Uses a good color sense in painting the masks.	Bas-relief Culture Decorative Exaggerate Ethnic backgrounds Incision Linear Masks Overlay Projection

PROCESSES AND MEDIA	LEARNING ACTIVITIES
ARTS AND CRAFTS, continued	
CANDLE MAKING	Understanding the art of candle making
This is an ancient craft. The shapes of molds can be unlimited and coloration is merely an admixture of melted wax color-crayons.	Showing pictures or films of Pilgrims making candles Bringing in beautiful modern candles to be seen by the children Testing for proper coating temperature of wax (will not adhere to string if too hot)
NATURE OF BASIC MATERIALS	Steps in candle dipping: Heat wax Prepare waxing area - plenty of paper over floor and tables Give each child the desired length of string and a tongue depressor, which he ties to one end of the string. He holds the tongue depressor in his hand as he dips the string into the wax
Bees wax, paraffin Thick string for wicks Sticks from which to hang the wicks Deep container to hold the melted wax Hot plate Tin cans Pots to hold wax Colored wax crayons Molds: milk cartons, cardboard tubes, glasses, tin molds Newspapers Brown wrapping paper Plastic tarpaulin Long tables	Children line up and pass one behind the other, dipping the string into the wax. Hold over the wax until dripping stops Candle must be cool before redipping. Dip to the desired thickness Add decorations, if desired, OR heat wax and pour into molds. Varied colored candles may be made by pouring a little of each color into the mold and waiting for a slight hardening Pressing into other shapes while candle is soft and warm. Carving candles when hard Adding decorations, if desired

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows the uses of candles in olden and modern days.

Knows something of the history of candle making.

Recognizes and appreciates a hand-dipped candle.

Exercises extreme care in making the candle (candle wax is extremely difficult to clean up).

Can exercise patience and cooperation with classmates during the dipping process.

Leaves the work area in order.

Has made at least one hand-dipped or molded candle.

Can make the mold of a candle.

Can make a candle from the mold.

Can use more than one color in making a candle.

Can experiment with making candles, using the principles of good design.

Can decorate candles using own imagination.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Candle dipping - redipping
- Carving
- Dripping
- Hardening
- Mold
- Pilgrims
- Reshaping
- Sticking
- String
- Tallow
- Texturizing
- Tongue depressor
- Wax - paraffin

PROCESSES AND MEDIA	LEARNING ACTIVITIES
ARTS AND CRAFTS, continued	
MARBLEIZING This is a good water-oil resist - an example of which is the rainbow effect of oil stains as they appear on the surface of murky, turgid water. NATURE OF BASIC MATERIALS Oil paints Large tin pail Newsprint Manila paper White drawing paper Large tin pan or baking dish	Understanding the process of marbleizing and how it is used Giving background and history of marbleizing Getting old books, if possible, that have marbleized paper in them Experimenting with oil paints mixed with a little turpentine on water Using analogous colors, complementary colors, and other color combinations Experimenting with sticks to get swirling effects Experimenting with blowing on the water Using the results to make book covers, scrapbooks, knitting boxes, covering boxes and cans Dyeing Easter eggs
METAL ENAMELING This is a method of melting bits of glass on metal resulting in jewel-like effect. This method was perfected by the ancient Islamic and Chinese artists. NATURE OF BASIC MATERIALS Kiln (electric) Kiln, small Copper Jewelry findings Firing fork Spatula, trivets, heating frame, asbestos glove Steel wool or Ajax with ammonia Carborundum pocket hone Wire basket, 80 mesh De Vilbiss #127 Enamels, Scalex, Sparex	Discussing history, viewing slides, films and pictures on enameling Showing enameled articles - made by community artists Making pieces of jewelry with designs - using principles of design Letting children handle the tools, materials, and fire their own pieces Teaching children how to work without burning themselves, without wasting the glazes in the kiln Making plates and plaques, using imaginative designs or geometric designs Experimenting with the different types of material that can be used in the enameling on copper process Making gifts

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child: Knows some facts about the history of the marbleizing process. Knows the process of marbleizing. Can make a marbleized print. Has dyed Easter eggs, using the marbleizing method. Can marbleize paper. Has dipped boxes, cans, and glasses. Has used marbleized paper to make letters for the bulletin boards.	Knows the meanings of these words and terms, and uses them in his work: Marbleizing Oil paints Plaques Print Swirling effects Turpentine
Knows a little of the history of enameling. Knows how to prepare the copper for enameling. Knows how to enamel. Has seen some good examples of enameling. Experiments with two or more colors on one object. Can make an enameled piece of jewelry. Has experimented with jewelry design. Can solder pin backs and cuff links. Can attach chain to pendant. Can attach links between parts of a bracelet.	Clasp Copper Enameling Findings Gloss thread Kiln Liver of Sulphur Oxidyze Pendant Polish Scalex, Sparex Spatula Steel wool

PROCESSES AND MEDIA	LEARNING ACTIVITIES
ARTS AND CRAFTS, continued	
METAL WORK	Discovering the limitations and characteristics of metal
Metal can become a fluid line or object. It should be examined with curiosity and inventiveness.	Watching the metal's reaction to bending, pressing embossing, and pounding Discovering how to cut, slice, and change the shapes of metal objects
NATURE OF BASIC MATERIALS	Experimenting in designing, crumpling, covering, painting, spraying, curling, building, cutting, bending, stippling, embossing, incising, oxydizing, the metal selected to make a well-designed form
Wire Copper Aluminum Tin foil of various gauges	Making ornaments for the home at Christmastime Making plaques, pictures for home and school Constructing 3-dimensional figures Using metal process in conjunction with other media to make bookends, trash containers, and/or scrapbooks Combining burlap, cardboard, and cork for new projects
LEATHER, FELT, CORK	Embossing and designing leather, when wet
Scraps of leather from various sources are sufficient to offer a range of lacing, sewing, and embossing experiences for every child.	Using scraps of leather, cork, and felt to make bookends, bookmarks, purses, and/or other objects Learning the background of these materials Experimenting with them so that their different characteristics are learned Combining them with each other and with other materials
NATURE OF BASIC MATERIALS	Making useful objects, conversation pieces, constructions
Leather, cork, felt Razor blades or X-Acto knives Leather glue Leather tools for embossing Nails Nut picks Sponges Scrap materials	Using these materials as designs on other materials - a design of cork on a piece of copper, a design of felt on a shopping bag, a design of leather on a trash container Painting designs on these materials Learning the tooling process Learning to design leather by incising, stippling, tooling, inlaying, embossing Learning something of the background and uses of each of these materials

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS	WORDS AND TERMS
By the end of the sixth grade the child: Knows how to paint, decorate, oxydize the metal. Knows something of the uses of the metal in everyday life. Knows the dangers inherent in the material and can work with the metal without hurting himself. Knows what can be done artistically with these metals even if he has not experimented with all of them himself--that is--he has seen pictures of people working in the media, has seen objects made of the metal, has watched the teacher or his classmates work with the metal. Has an elementary background knowledge of how these metals are obtained. Can make designs, figures, or objects with each of the materials. Has made at least one project from one of these metals.	Knows the meanings of these words and terms, and uses them in his work: Attaching Chasing Incising Penetrating Pickling Piercing Shaping Soldering
Knows something of the nature, limitations, characteristics of each of these materials. Knows how to emboss a piece of leather. Has made at least one object using one of the materials to make an original composition or object. Can make useful objects for home or school. Can combine these materials with other materials to make an original composition or object.	Embossing Gluing Inlaying Lacing Marking Perforating Staining Stippling Stitching

PROCESSES AND MEDIA

STAGE ART

The theatrical experience is a great socializing process where children can experience acting, drama, makeup and lighting with opportunities to combine media and methods in a colorful way.

NATURE OF BASIC MATERIALS

- Large wrapping paper
- Gummed tape
- Knife
- Scissors
- Paints
- Paintbrushes, large
- Feather stripping
- Tacks - thumb, carpet
- Theater canvass of unbleached muslin (sized and primed)
- Corrugated board and boxes
- Crepe paper
- Paste
- Glue
- Vari-colored construction paper
- Tissue paper
- Wheat paste
- Other materials for specified stage settings
- Makeup materials

LEARNING ACTIVITIES

Designing scenery, props, costumes for class-written or class-selected play

Creating some lighting and sound effects

Using tape recorder to make sound effects

Learning how to makeup - simple basic steps (a few lines and powdered hair to make a child look old)

Learning the importance of the body in creating a character

Drawing the characters as you see them in your mind's eye

Designing costumes for the characters

Designing stage settings for the play

Learning to select the most appropriate scenes, costumes, characters (regardless of friends) for the parts in the play

Working as a unit on planning the stage

Making and painting background

Taking an active part in the production of the play - characters, scenery, makeup, costumes and/or advertising

Making and designing posters, tickets, and programs

Going to see a play - having called attention to certain things you want the children to notice, e.g., stage, set changing, costumes

Presenting a play and inviting other schools to see it

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows how to accept defeat gracefully (defeat of not being given the desired part).

Knows how to help choose characters because of the classmates' abilities for the parts, not on a basis of friendship.

Works well with others in producing a play.

Can help to plan and carry out a simple stage setting.

Should be familiar with the lighting of the stage.

If the principal permits, should have handled the stage lighting at some time.

Should know how to move the curtains.

Can set up a piece of scenery and also give suggestions helpful to placing and decorating a stage.

Can help with the makeup.

Has designed at least one character for a play.

Has made at least one poster or designed a program, or made tickets for a play.

Can follow script; knows how to prompt.

Has been to at least one play.

Has helped with the staging of a play and/or been in a play.

Has had the opportunity to write a play with the class.

Can make and take constructive criticism.

Is learning that "the play is the thing".

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

Advertisement
Appropriate
Arranging
Backdrop
Background
Bulletin
Bulletin board
Characters
Characterization
Commercial
Costumes
Display
Hollow the cheeks
Lamps
Lighting effects
Lines
Front - center front
Front stage
Makeup
Original
Rouge
Powder base
Powdered hair
Properties
Props
Priming
Scenery
Seasonal
Set the mood
Setting
Sizing
Sound effects
Stagehands

PROCESSES AND MEDIA	LEARNING ACTIVITIES
BULLETIN BOARD DISPLAYS This is a way to totally involve children in good organization and completion of a visual product for the benefit of all in the class. They use the design elements individually.	Talking about principles: large, colorful, seasonal or unified, balanced, uncluttered, minimal words Planning a bulletin board in groups or in a class Studying the position of the bulletin board itself to decide what colors to use, how much material is needed, how large the pieces should be, and how to attract attention to that particular board
NATURE OF BASIC MATERIALS Paper: construction, butcher, tissue, wall, crepe, corrugated Cardboard String Cord Cotton roving Pins Staples Scissors Ruler Cloth Aluminum foil	Planning placement of letters and designs Cutting, tearing, coiling, folding, pleating, and scoring to make forms, shapes, pictures, and designs for the board Arranging board Using original ideas for the board Individuals or small groups planning a board and carrying out the plans without the help of the teacher Using children's work on bulletin board, not work of the teacher. Using children's lettering, not commercial Being exposed to numerous possibilities and choices for the board Showing various methods of making letters from many textured materials

THE EMERGING CHILD

Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Knows interesting 3-dimensional ways to project pictures.

Knows how to pick colors to make board attractive.

Uses three major grounds(background, middle ground, foreground) with good effects.

Can design and plan a bulletin board.

Has been given the opportunity to make a bulletin board.

Uses original ideas for a bulletin board.

Can work alone or with a group in the complete job of arranging a bulletin board.

Uses textures creatively.

Can letter well.

Can proceed from idea and caption to layout and arrangement.

Keeps board simple.

Tells message quickly.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Asymmetric
- Arrangement
- Balance of shapes
- Caricature
- Cartoon
- Contrast
- Design in motion
- Emphasis
- Exaggerate
- Harmony
- Layout
- Negative - positive
- Neutral
- Overlapping
- Placement
- Symmetric
- Texture
- Visual effect

THE EMERGING CHILD
Grades 5 and 6

PROCESSES AND MEDIA

ASSEMBLAGE

This method involves the fitting, nailing, gluing and/or pasting together of many parts into a two- or three-dimensional whole.

These children have gained sufficient manipulatory skills to enable them to cut, assemble, and design intricately. Their ideas range from abstract interpretations and cartoons to semi-realism.

NATURE OF BASIC MATERIALS

- Wood
- Glue
- Nails
- Wire

- Cardboard
- Tissue paper
- Foil
- Cork
- Paints
- Straws
- Toothpicks
- Styrofoam
- String
- Yarn
- Metals
- Shellac
- Plastic
- Screen
- Leather
- Glass

LEARNING ACTIVITIES

Preparing a background for the assemblage

Experimenting with overlays of various materials, using an embellishment of ornate parts

Studying collages by Picasso and Braque (c. 1915)

Studying overlapping of shape and texture in nature

Combining media in individual ways

Experimenting with color schemes and small attached objects (boxes, bottles)

Making a spatial with interesting parts

Making a textured collage

Studying mobiles by Alexander Colder

Assembling a "golliwog" - a nonsensical animal

Mixing materials and media in a 3-dimensional way

Being exposed to works of 20th century masters

THE EMERGING CHILD
Grades 5 and 6

PERFORMANCE SKILLS

By the end of the sixth grade the child:

Has seen films on this art.

Has observed master prints of assemblages.

Has made a textured collage, a tissue collage.

Has made a wood-parts assemblage on a flat surface.

Has made a spatial of Borax.

Can make a toothpick sculpture.

Can make a straw sculpture.

Can make a "pop" or "op" assemblage using unusual color mixtures.

Can attach, glue, nail, paint, and finish a project.

Can duplicate an abstract sculpture with box shapes and simulated textures.

WORDS AND TERMS

Knows the meanings of these words and terms, and uses them in his work:

- Adhere
- Affect - effect
- Alexander Colder
- Assemblage
- Attaching
- Balance
- Braque
- Composition
- Conglomeration
- Combination
- Embellishment
- Harmony
- Mobile
- Ornate
- Overlay
- Picasso
- Proliferation
- Spatial
- Stabile

It is suggested that the teacher using this guide should paste in a respective picture of each graphic arts process as it is completed by the children.
(pp. 93-113)

ART ACTIVITIES

PRINTING: IMPRINTS FROM GLASS

Motivation

Through curiosity
Through exploration of new materials
Through child's natural desire to discover new ways

Goals

To create and arrange shapes into an interesting design
To make a monoprint

Materials

1. Glass bound with tape
2. Paint - brayer, brushes
3. Construction paper, scissors
4. String
5. Printing paper

GRADE LEVEL RANGE			
3	4	5	6

Technique

1. Cut out shapes, designs, figures.
2. Pour a little paint on glass.
3. Roll or brush paint completely over the glass.
4. Place cut-out shapes, string directly on wet paint.
5. Lay printing paper over this wet surface.
6. Press. Pull up gently.

BLOCK PRINTING WITH STRING OR GLUED-ON DESIGN

GRADE LEVEL RANGE			
3	4	5	6

Motivation

Through viewing block printed illustrations
Desire to use creative powers
Viewing useful objects at home and school

Goals

To discover interesting ways to print
To create a good design with principles of design underlying the movements of printing
To make a block or design that can be used for many things

Materials

1. Wood or double-faced corrugated cardboard
2. Water-proof glue
3. String, cardboard
4. Scissors, paints - tempera
5. Paper for printing - manila, newsprint, newspapers, tissue, poster

Technique

1. Cut design or string and arrange on block.
2. Glue this to block and allow to dry.
3. Paint block with poster paint.
4. Paint while wet.

PRINTING: HOUSEHOLD ARTICLES AND GADGETS

GRADE LEVEL RANGE					
1	2	3	4	5	6

Motivation

Discovering new material for printing
Discovering texture printing
Using household articles to inspire creation
Through curiosity

Goals

To discover the interesting designs in household articles
To use unusual objects to make unique designs
To use these designs to cover useful articles: canisters, cookbooks, and the like
To develop a feeling for arrangement

Materials

1. Paper for printing
2. Paints* and brushes, glass
3. Brayer
4. Household articles: forks, spoons, combs, egg cartons, cork, wire pads, shells, ad infinitum

Technique

1. Roll glass with paint OR color desired printing side of object with paint.
2. Press wet object on paper.

A further step: cover useful objects with printed paper.

*Finger paint mixed with glue for metal objects.

SPONGE PRINTING

GRADE LEVEL RANGE			
3	4	5	6

Motivation

Discovering new materials for printing
Discovering texture printing

Goals

To be alert to inventing and experimenting
To discover new textures in printing and how they react to paint and pressure
To see a picture emerging and help make it live

Materials

Sponges - all sizes, shapes, textures
Paints - Tempera - inks for material (cloth)
Paper for printing or material for printing
Printing gadgets - brushes for new vistas

Technique

1. Select sponge and paint it lightly.
2. Press on paper in different places.
3. Wash sponge, paint it with new color, press it on paper.
4. Continue to add overlay colors until desired effect is reached.

For new vistas:
1. Study design at a distance.
2. See hidden picture or design in it.
3. Take brushes or gadgets or sticks, dip in paint and bring out hidden picture.

NOTE: With inks or fabric paint, print on material.

PRINTING: IMPRINTS FROM BLOCKS

Motivation

Stimulate a desire to create a mood, a feeling, a rhythm.

Through the stimulus of an unused, smooth block - "What exciting design lies under this smooth surface?"

GRADE LEVEL RANGE

5	6

Goals

To use design elements in creating on a block

To develop more details on a block

To work directly on block without inhibitions

To experiment with more than one color, one block, one design

To experiment with overlays, dominance, subordination

To create

Materials

1. Wood, linoleum, plaster, wax, styrofoam, Gen-a-lite
2. Knives, chisel, linoleum tools, sticks
3. Felt pen, brayer, pencil, nut picks, nails, scissors
4. Paper press, yard goods
5. Paints - poster paint, printer's ink

Technique

1. Cut lines, shapes, textures on block.
2. Ink the block or paint the block.
3. Print.

CLAY PRINTING

Motivation

Through finding new uses for an old "friend"

Through children's natural curiosity

Through visual stimuli

GRADE LEVEL RANGE

1	2	3	4	5	6

Goals

To discover new material for printing

To make an overall pattern for use

To experiment with new media

To have freedom in experimenting in designs for printing

Materials

1. Oil base clay
2. Modeling tools - pencils, paper clips, sticks, tongue depressors, bobbi pins
3. Tempera paints, fabric paints, if desired
4. Paper for printing, cloth, if desired
5. Gadgets, sponges, if desired

Technique

1. Take 1/4 stick of clay; press one part into a handle.
2. Flatten the other end for printing.
3. Press, or incise a design on that end.
4. Paint lightly with thick tempera.
5. Press on printing material.
6. Wash and dry printing stamp.
7. Press into another shape.
8. Print.

Further steps:
1. Discover hidden design and bring out with brushes and/or gadgets.
2. Use sponges or gadgets for variety.

CRAYON STENCILING

GRADE LEVEL RANGE				
2	3	4	5	6

Motivation

For designing gifts, objects for use, and wrapping paper
Fascination for "what will come out" of a stencil
Through watching others work with stencils

Goals

To experiment with cutting interesting stencils
To use stencils in many ways
To develop a feeling for pattern
To learn new methods of texturing in working with stencils
To make and decorate an object for use

Materials

1. Crayons
2. Stencil paper or tagboard, first and second grade writing strips
3. Paper or objects on which stencil will be placed and/or material
4. Scissors

Technique

1. Cut stencil paper in a free design or fold it and cut half of a shape.
   (Be sure a border of paper is left all around this "cut-out")
2. Place this cut-out on an experimental piece of paper.
3. Try different ways of coloring it - getting textured effects.
   Try the negative and positive stencils.
   Try different colors, overlays, shading.
   Experiment until the child is at ease with stenciling.
4. Give him the "good object or paper" for him to make his finished stenciled design.

NOTE: If the design is stenciled on cloth, put it between newsprint and press with a warm iron. The colors will stay and not wash out.

BRAYER PAINTING

Motivation

Through rhythm and big arm movements
Through records
Through color and arm movements
Inspired by hangings of brayer paintings

GRADE LEVEL RANGE
3 4 5 6

Goals

To discover new painting techniques
To experience the excitement of using an unusual painting tool
To experiment with movement and colors
To make exciting paintings

Materials

1. Brayer
2. Poster paints
3. Glass on which to pour paints
4. Paper

NOTE: Felt pens and cardboard cut-outs may be used for added experimentation

Technique

1. Pour paint on glass.
2. Saturate brayer with paint.
3. Use 2 or 3 colors and a brayer for each color.
4. With delightful, free rhythmic movements, paint a brayer picture. Relaxation, release, joy and many other "happiness" feelings will come bouncing into the classroom.

For futher experiment: Cut out cardboard shapes, place string and other 2-dimensional material under the printing paper. Then roll the brayer over!!!

DRIBBLE PAINTING

GRADE LEVEL RANGE
3 4 5 6

Motivation

Oh, the joy and freedom of dripping, dribbling, and dropping paints... watching then run and melt, and blend into each other - all in the name of ART!

Goals

To establish an atmosphere of controlled freedom
To disperse the fear of the timid child
To enjoy the freedom of dribbling paints
To employ color harmony, values, and principles of good design in making the painting
To experiment in color

Materials

1. Poster paints
2. Brushes, sponges, spoons, tongue depressors, squeeze jars

Technique

Dribble: to fall or let fall in a series of small drops, to trickle -- And that's the way you dribble paint. Let paint fall from brushes, squeeze out of squeeze jars, and watch the designs form. Each child discovers his own dribble technique and enjoys the lesson!

TIN CAN ROLLER

Motivation

A tin can???....What in the world can we do with that?

GRADE LEVEL RANGE		
4	5	6

Goals

To make use of new and different materials for art
To experiment with free design
To produce a good finished design - using grouping, spacing and overlapping
To experiment with colors - watching them change as they cross and melt into each other

Materials

1. Tin can with both ends removed - correctly
2. Heavy cotton cord or rug yarn
3. Water-proof glue, scissors
4. Printing paper - materials for further experimenting
5. A partner

Technique

1. Lay string on can in interesting way. Do not cross strings.
2. Glue in place. Join ends of string .
3. Paint string with paint .
4. Roll on paper - continue to paint and roll to the end of printed material.
5. Experiment with grouping, spacing, overlaying, another can, other colors.

BLOTTO

Motivation

Let's see what's in the fold!!! Oh, Gee, let me try!!!

Goals

To learn to control the colors so that exciting designs emerge from the fold
To watch the interplay of colors
To use good harmony in color and balance

GRADE LEVEL RANGE					
1	2	3	4	5	6

Materials

1. Paper for blotto - construction, manila, velvet-like construction paper
2. Poster paints
3. Sticks, brushes
4. Cardboard and material for backing of blotto

Technique

1. Cut paper in thin, elongated rectangles - fold lengthwise.
2. Open paper. Put blots of paint on one side of fold (intersperse with white for delightful, sparkling design).
3. Fold and press.
4. Open - Presto!!!

To complete project: Cover a piece of cardboard with burlap, velveteen, construction paper and paste blotto to it. Frame.

PRINTING - SILK SCREEN

Motivation Through usual stimuli
Through making useful gifts with the design
Through desire to decorate an object

GRADE LEVEL RANGE			
3	4	5	6

Goals

To learn one of the age-old methods of printing
To develop balance in arranging designs on screen and designs on material
To experiment in color

Materials

1. Lid of box or an embroidery hoop
2. Tarlatan, organdy, netting
3. Staples
4. Paper for printing (cloth for further study)
5. Squeegee - cardboard, rubber scraper
6. Paints - poster, water and oil base paint, finger paint

Technique

1. Make silk screen: a. Cut opening in lid.
   b. Cover tightly with material.
2. Cut out stencil using positive or negative form and adhere to screen material.
3. Put paint on screen.
4. Print by pushing paint through screen with squeegee.

STENCILING

Motivation Through learning to cut free forms...
Through learning to follow directions...
Look, teacher, I can use both designs (negative and positive).

Goals

To learn how to use negative and positive patterns; to use them in exciting texture and arrangement
To learn to use the stencil brush in many ways. Stipple - Spatter - Drybrush
To see new forms in a stenciled design and add-to (△ becomes a tree, ▭ an animal.)

GRADE LEVEL RANGE					
1	2	3	4	5	6

Materials

1. Stencil paper
2. Scissors, X-Acto knife, razor blade (single edge)
3. Colors for printing - crayon, chalk, tempera
4. Paper for printing, stencil brush, sponge

Technique

1. Cut design.
2. Place stencil where design is desired.
3. Spatter color into positive design or around negative design OR brush, rub, sponge on color.

RUBBER CEMENT PRINTING

GRADE LEVEL RANGE			
3	4	5	6

Motivation

Through process of "raised" prints
Through interest in various types of printing
Easy, quick, effective methods of the old art of printing

Goals

To make an interesting, well-balanced design
To get satisfaction from success in experimentation
To utilize the principles of good design
To explore the use of different printing techniques

Materials

Method 1: Cardboard or paper on which to pour cement
Method 2: Blocks on which to pour cement
Both methods: Poster paints and/or inks, fabric paint
Printing paper and/or cloth
Brayer, brush, and cement
Glass to pour paints

Technique

Method 1:
A. Place cardboard or paper on table.
B. Pour, drip, or use sticks to push cement onto this cardboard in design. Allow to dry.
C. Pour paint on glass, roll brayer through paint.
D. Roll brayer on design.
E. Pick up printing paper, place on design.
F. Press, rub, smooth until design is transferred to paper.

Method 2:
A. Pour cement on block in an interesting, balanced design. Allow to dry.
B. Run brayer through paint on glass - then over block design.
C. Press this design on the printing materials.
D. Repeat until you have covered your material in a pleasing pattern.

SCRAP WOOD PRINTING

Motivation Through study of the old art of printing
Through encouraging initiative and imagination

GRADE LEVEL RANGE		
1	2	3

Goals

To recognize the possibilities of scrap wood for printing
To experiment and develop initiative and imagination
To watch design emerge
To discover the interplay of colors as they are used in overlay and/or repeat designs
To find satisfaction in experimenting
To develop a color and a design sense

Materials

1. Scrap wood blocks, dowels, sticks of many shapes and textures
2. Paint, brush, roller
3. Inks, paper, cloth

Technique

1. Select blocks of wood in various shapes and sizes.
2. Cover with paint.
3. Print.
4. For further study, use oil base inks or fabric paint on cloth.

BLUEPRINT PRINTING

Motivation

The sun helps us paint, too!!!
Through curiosity
Through visual stimuli - viewing of blueprints by former students
Through science

Goals

To arrange objects according to good principles of design
To study the effect of sunlight on paper and blueprint paper at various-exposures
To compare the effect of sunlight on different materials and to use these materials in different art projects. Example: value changes

GRADE LEVEL RANGE					
1	2	3	4	5	6

Materials

1. Blueprint paper; construction paper of many colors
2. Objects for overlay - leaves, combs, buttons, gadgets of interesting shapes
3. Water

Technique

1. Select objects for overlay - note the shapes, interesting contours, and inner openings.
2. Arrange in an interesting, well-designed pattern on blueprint or construction paper.
3. Place this arrangement in the sunlight - allow to stay.
4. Experiment with different time limits to produce different "depth" of prints.
5. Change and arrange other materials on paper and leave in sunlight.
6. Experiment with objects, arrangement and time limits.
7. Remove objects and wash the blueprint paper.
8. If using construction paper, do not wash paper - you can see the changes without washing.

INNER TUBE PRINTING

Motivation

Through new uses of old materials
Through the use of free forms and/or geometric shapes
Through viewing prints made from inner tubes

Goals

To make an interesting abstract pattern for a non-objective print
To learn to handle new materials and be inspired to create from this skill
To experiment with color, arrangement, and pattern
To use the block for printing useful objects

GRADE LEVEL RANGE		
4	5	6

Materials

1. Inner Tubes
2. Sharp Scissors
3. Blocks of wood
4. Waterproof glue or cement
5. Paint, brayer, paintbrush

Technique

1. Cut free-form shapes from inner tube.
2. Arrange on block of wood and glue .
3. Paint - using brayer or paintbrush.
4. Print.

PRINTING FROM VARIOUS SURFACES

Vegetables and fruits with interesting cross sections and segments

Motivation

Foods can be used for other things than eating!!

Goals

To discover the hidden art treasures of our everyday foods

To provide opportunities for making choices in creating a design

To make more detailed printed designs

Materials

1. Vegetables and fruits: segments of cabbages, onions, oranges, grapefruit, apples and others with designed segments
2. Teaspoon, paints, brushes
3. Printing paper

Technique

1. Cut vegetables and fruits in halves, quarters, segments.
2. Apply paint to cut surface.
3. Print.
4. Change colors; change fruits or vegetables.

GRADE LEVEL RANGE					
1	2	3	4	5	6

PRINTING FROM VARIOUS SHAPES

Vegetable and fruit designs

GRADE LEVEL RANGE				
2	3	4	5	6

Motivation "Gee, teacher, I thought we could only eat them!!!"

Goals

To help develop control over smaller muscles

To provide an opportunity for creative activity

To create new patterns in design and color

Materials

1. Paper, paints, brushes
2. Styrofoam, hard vegetables, fruits: apples, potatoes, carrots, turnips
3. Knives, scissors, bobbi pins

Technique

1. Cut a section of fruit or vegetable.
2. Design by incising or cutting away, shaping, and texturing.
3. Paint this design.
4. Print.

MOSAICS

GRADE LEVEL RANGE			
3	4	5	6

Motivation

Viewing mosaics in churches and buildings in our city

Viewing films, filmstrips, books

Studying famous mosaics of other lands and times

Seeing examples by modern artists and former classmates

Goals

To broaden children's background concerning our art heritage

To make them more observant of art as they visit our city, country, and the world

To whet their appetites for the appreciation of fine art

To enjoy making a mosaic

To experiment in value in order to enhance the design

Materials

1. Various colors of construction paper and magazine pictures (Many values of each color for a more exciting design)

   NOTE: Placing pieces of one color in the window and removing a few sheets each day gives a good range of values.

   a. Children may cut their own "tiles" in squares, triangles, free form - small and large, as each sees his need for a particular shape.
   b. Teacher may cut on the paper cutter geometric shapes or only squares and place these "tiles" in containers - one color to a container.
   c. Children may tear "tiles".
   d. Children of 5th & 6th grades may use clay and make tiles to make a table top, a plaque, an object (rolling the clay, cutting the tiles, firing and glazing) or they may use ceramic and glass tiles already made.
2. Scissors for paper, knives and clay tools for clay, tile snippers
3. Paper for paper tiles - wood for clay or glass
4. Paste for paper tiles, glue for clay and glass, grout for clay and glass

Technique for Paper Mosaics

1. Select background color.
2. Draw design on paper.
3. Paste "pieces" on design leaving a very small area between "tiles".
4. Experiment in color values, color arrangement and contrast (outlining with dark tiles).
5. Frame.

for Ceramic and Glass Mosaics

1. Draw design on wood - decide on colors to be used. Some teachers have children place their pieces completely before gluing; others have them draw and paint the cartoon; others let the children glue without preparation - developing as they progress.
2. Place tile on design - snipping pieces for fit whenever necessary - glue leaving very small space between each tile (1/16").
3. Grout when design is completed.

NOTE: to make Clay Tiles

1. Use two sticks of same thickness as runner guides for the sides and thickness.
2. Roll out a ball of clay between these sticks with a rolling pin.
3. Take another stick and rest on the two sticks; pull it along the sticks until clay and sticks are the same height.
4. Cut the clay into desired sizes. Be sure that each tile is separated.
5. Place between damp cloth to dry slowly - so that ends do not turn up.

(continued)

MOSAICS continued

NOTE: Another delightful and much easier way to make a mosaic object from clay tile -

1. Roll and cut clay to the desired size and shape. Draw picture on brown paper to exact size and shape.
2. Roll clay a little larger.
3. Place picture on clay slab.
4. Take pencil or ballpoint pen and trace picture so that pressure makes the incision in the clay. Be sure to trace over the edge, too. Remove picture.
5. Take pointed dowel, or pencil, or ballpoint pen and trace over these lines in the clay - cutting the pieces away from each other.
6. Cover with a damp cloth and let dry slowly. (Watch for turned-up edges). Sprinkle cloth when clay dries too fast.
7. Fire and glaze pieces when dry.
8. Place back into form on wood; glue, and grout.

TIE DYEING

Motivation

Through visual stimuli
As gifts
Through child's natural desire to experiment

GRADE LEVEL RANGE	4	5	6

Goals

To make a useful object
To explore in color
To learn to control color in dyes
To delight in the magic of hidden designs unfolding
To explore new methods of old techniques

Materials

1. String
2. White or light cloth materials
3. Dyes
4. Large coffee cans
5. Hot plate
6. Small objects for tying materials

Technique

1. Make the dyes -- following instructions on package.
2. Prepare working area, well padded with newspapers.
3. Tie cloth very tightly in one of the many ways of tying:
    a. Sew through material
    b. All-over puckers
    c. Folded and pleated
    d. Tying material around objects
4. Decide on color scheme.
5. Dip desired portion into lightest color; squeeze as dry as possible.
6. Dip into next lightest color - squeeze. Repeat until the dying process is complete.
7. Untie strings and watch a panorama of designs burst before the eyes.

COLLAGE

Motivation

Through a game using the senses - feeling, smelling, listening, seeing
Through boxes of scrap, invitingly displayed for use

GRADE LEVEL RANGE
4 5 6

Goals

To strengthen the ability to create
To develop selectivity
To estimate fear of experimentation

Materials

Paper, cardboard
Scissors
Glue
Scraps of materials of all descriptions:
tissue, foil, newspaper, cork, stoppers, leaves, chips of wood, sawdust - you name it and that is fine!

Technique

Arrange objects on cardboard - noting elements, principles, and "if you like it." Glue in place. Frame, if so desired.

PAINTING TO MUSIC

Motivation

Through pantomiming moods of the recording
Through listening to music
Through hearing the story of the recording and the music
Dancing and moving to the music

Goals

To catch the moods of music through lines, colors, and movement
To express feeling through painting
To develop freedom and a feeling of rhythm
To enjoy good music - to relax
To choose colors and movements to fit the music

GRADE LEVEL RANGE
2 3 4 5 6

Materials

1. Records: Skater's Waltz, Nutcracker Suite, Peter and the Wolf
2. Watercolors and brushes
3. Watercolor paper, manila art paper

Technique

1. Arrange tables with large open space in the center.
2. Listen to music.
3. Those who wish may go before the class and move or act out what the music makes them feel.
4. Paint in the air.

STRAW BLOWING

Motivation Be a big March wind
Through viewing Japanese prints (Trees)

GRADE LEVEL RANGE				
2	3	4	5	6

Goals

To watch the unfolding of a free design
To discover the "feel" of a tree, visually
To get the "feel" of freedom, height, perspective
To control and direct the interplay of color as it runs and dashes over the paper
To make an exciting painting

Materials

1. Milk and soda straws
2. Thin paints in shallow pans
3. Paper - long, narrow (6x18)

Optional: sponges, brushes (stencil and painting), felt, yarn, bits of construction paper

Technique

1. Stick one end of a straw in paint, cover other end with finger.
2. Lift straw, still covered, to bottom of printing paper; drop paint there.
3. Stoop by desk and blow blot from bottom of paper; follow until it goes to top edge.
4. Come back to bottom and follow another line that diviated from main line.
5. Direct this paint with your breath as it spreads and goes in many directions.
6. "Carry" each puddle of paint until it can go no further.

FURTHER: Add leaves - sponge into color.
Add leaves with yarn, felt pen, paper, etc.
Draw in birds, background, clouds.

STRING PAINTING

Motivation Look what a string can do! Through exploring the mystery of a hidden design

Goals

1. To develop coordination between the pressing and pulling movements
2. To present a problem in which all children can succeed
3. To give the children a chance to uncover the "mystery of the hidden picture" under the fold
4. To enjoy a new technique

Materials

1. String - 12 to 15 inches long
2. Paper - long and narrow
3. Paints - cups with approximately 3 to 4 tablespoons of thin paint
4. Tongue depressors or weaving sticks for pushing and dragging off the paint.

Technique

1. Fold paper lengthwise and leave open on desk.
2. Hold one end of string at all times.
3. Push string into a paint cup w/ tongue depressor.
4. Pull string out by pressing it against side of cup with tongue depressor.
5. Place string in a weaving, curving design on one side of folded paper.
6. Close paper; spread fingers on folded paper and press as you pull out string with different arm movements.
7. Open. Behold!

GRADE LEVEL RANGE				
2	3	4	5	6

NOTE: Using fabric paints or inks on cloth makes an exciting print for a skirt.

RUBBING

Motivation

Through discovering "what comes through from under "
Through interest in texturing

GRADE LEVEL RANGE				
2	3	4	5	6

Goals

To discover the surface quality of materials
To see clearer the linear and textured designs of objects
To develop muscular control
To select and arrange materials of 2-D forms

Materials

1. Paper - newsprint, thin paper
2. Crayon or chalk
3. 2-dimensional shapes: cardboard, string, wire, and such
4. Scissors

Technique

1. Cut and shape construction paper, cardboard, and string.
2. Arrange these shapes in an interesting design.
3. Place thin paper over this design.
4. Rub crayon over this paper.
5. Make good color selections and rub over this paper.

NOTE: Textured walls, floors, vents, and screens make good impressions, also.

CRAYON RESIST

GRADE LEVEL RANGE					
1	2	3	4	5	6

Motivation

Through curiosity
Through combining old media into an exciting design
Through demonstration

Goals

To arrange colors in patterns using principles of good design
To watch the play of colors as watercolors and crayons meet
To make a good design

Materials

1. Wax crayon
2. Watercolors
3. Drawing paper, newsprint, manila art paper, brushes

Technique

1. Make a picture or design.
2. Color - do not completely cover paper with crayons.
3. Wash watercolor over paper and crayon design.

NOTE: India ink or black poster paint may be used to cover crayons, also.

SCRIBBLE

GRADE LEVEL RANGE

1	2	3	4	5	6

Motivation

Through movement with music
Through encouraging the child to cover the paper, exploring space
Through study of line and color combination

Goals

To encourage creativity without fear
To stimulate freedom of movement
To enjoy the rhythm of movement to music
To enjoy a balanced design
To use color schemes interestingly

A step further: To discover hidden pictures in the scribble and lift them out

Materials

Colors - paints or crayons; large paper; brushes; (music, if desired)

Procedure

1. Cover paper with big, thick, sweeping dark lines.
2. Paint different colors between these lines - upper grades note color harmonies.

If carried a step further: Bring out the shapes and figures with big, heavy, dominant lines and colors. Mute the subordinate lines into an interesting background.

CRAYON ETCHING

GRADE LEVEL RANGE

3	4	5	6

Motivation

Through visual stimuli
Awakening interest in new techniques
Through desire for new experiences

Goals

To discover new ways of using crayons
To experiment with ways of texturing
To enjoy the emerging of new patterns and bright colors bursting forth from under the dark color
To work for creating a good design

Materials

Crayons
White drawing paper
Implements for scratching - scissors, bobbi pins, and paper clips

Technique

1. Cover paper with thick layer of bright colored crayons.
2. Cover this with a heavy layer of very dark crayons.
3. Scratch in a picture or design.

SPATTER PAINTING

GRADE LEVEL RANGE					
1	2	3	4	5	6

Motivation

Through a walk or trip in the fall of the year gathering leaves, acorns, and seeds, love of experimentation is kindled
Curiosity

Goals

To enjoy a new way of painting
To watch colors as they overlap, as they react to the proximity of other colors
To make a good print

Materials

Leaf stencils
Stencil brushes, sterilized toothbrushes, pieces of screening (with bound edges)
Paints in paint pans
Sticks or tongue depressors for spattering paint on paper
Paper for printing
Straight pins

Technique

A fine project for working on the floor.

1. Place newspaper on work area.
2. Place paper for printing on newspaper, pin leaves or design to paper.
3. Dip brush in paint, hold brush over paper and design - close to them.
4. Pull stick or tongue depressor to you. (If you pull the other way, you will be the spattered object.)
5. Lift up designs and lo!!! A lovely print!
6. For further interest, other leaves or designs may be placed on the paper and then spattered in another harmonious color.

NOTE: If you use screen - screen paper first, then place objects, and spatter.

Many teachers like the use of the spray gun rather than tooth or stencil brush.

PAINT RESIST

GRADE LEVEL RANGE	
5	6

Motivation

The desire to try something different
The work of other students

Goals

To discover new ways of using poster paint
To work for brilliance and contrast in color design
To think of and design the negative (uncovered) space to enhance the design itself

Materials

Smooth finish paper (drawing, oak tag, etc.) poster paints, India ink, brushes, water, newspapers, sponges

Technique

1. Draw design and transfer to good paper or draw directly on good paper with chalk or charcoal and paint picture with fairly thick poster paint. (Thin paint will not resist ink.)
2. Permit picture to dry thoroughly. Put name on back of work.
3. Cover complete paper (design and all) with India ink and let dry.
4. Wash most of the ink from paper carefully, thus exposing the design wherever desired. The remaining unexposed picture can be scratched, wiped, washed with a sponge or stippled for unusual effects.

FINGER PAINTING

Motivation Through music - response to different moods, rhythm of music
Through curiosity
Through experimentation - freedom of movement

GRADE LEVEL RANGE					
1	2	3	4	5	6

Goals To provide a colorful design while developing the rhythmic use of large muscles

To encourage free expression and experimentation

To provide a pleasurable feeling of discovering colors as they mix, blend, and sweep into patterns

Materials

1. Water, sponge
2. Finger paint
3. Finger paint paper

Technique

1. Write name on dull side of paper. Try big basic movements in the air.
2. Sponge or dip paper into pan of water.
3. Place two tablespoonfuls of finger paint on shiny surface of paper.
4. Spread with palm of hand, covering paper completely.
5. Make big and small arm, finger, hand, nail, knuckle movements, pressing and relaxing so that there is an interesting interplay of color and white paper.
6. Put finished design aside to dry on newspaper. Be sure newspaper and painting are smooth.

NOTE: If music is used, have children work to it.

FINGER PAINTING AND MONOPRINT

1. Lifted Print 2. Drawn Print 3. Rubbing

Motivation
Through child's exploratory characteristics
Through arousing his love for mystery -"What will come out?"

GRADE LEVEL RANGE					
1	2	3	4	5	6

Goals
To give the child a variety of ways in which to paint
To extend old techniques
To experiment

Materials
1. Finger paint paper
2. Water
3. Finger paints
4. Crayons
5. A collage of string, cardboard
6. Scraper

Technique
1. Lifted Print
   a. Make a finger painting.
   b. Cover with clean finger paint paper, shiny side down.
   c. Press gently all over the paper.
   d. Lift print carefully.
2. Drawn Print
   a. Make a smooth finger painting.
   b. Cover with clean finger paint paper or newsprint.
   c. Draw quickly on the back of this paper with a piece of crayon.
   d. Lift print carefully.
3. Rubbing
   a. Make a collage of string and cardboard.
   b. Cover with clean finger paint paper, shiny side up.
   c. Add finger paint and scrape off with a cardboard scraper.
   d. Lift print carefully.

TISSUE PAPER PAINTING

Motivation
Through discovering other uses for tissue paper than that of gift wrapping
Through arousing children's sense of mystery
Through children's love of working with beauty - the beautiful colors of tissue paper

GRADE LEVEL RANGE			
3	4	5	6

Goals
To discover the interplay of colors as they blend into designs and color rhythms
To learn to control the interplay of colors by the amount of water used
To experience a sense of well-being when a new technique is mastered

Materials
Paper: white manila, scraps of tissue of many colors
Crayons Water and sponge

Technique
1. Make a crayon drawing (line only).
2. Cover both sides of paper with water.
3. Cover this with scraps of colored tissue paper.
4. Remove tissue paper when dry.

BATIKING

Motivation

Movie or slides of the batiking process

Samples of batiking by former students or artists

Appeal to discovering a new process

Goals

To learn a different process of dyeing

To appreciate the beauty, the handcraft of batiking

To make an article using the batiking process

To experiment with colors and arrange them in a piece

GRADE LEVEL RANGE
5 6

Materials

Cotton fabric
Dyes
Cold wax (commercial product) or beeswax
Brushes
Hot plate
Tin cans for melted wax and hot water

Technique

1. Sketch design on paper and show color selection.
2. Wash cloth thoroughly and press dry.
3. Trace design on cloth.
4. Paint with cold wax those areas that are to remain the original color.
5. Dip material in clear, cold water and then into the dye.
6. Rinse or bleed into clean, cold water. Do NOT wring!
7. Arrange in several thicknesses of newspaper. Press with hands to absorb moisture.
8. Press with iron between paper so that all wax is melted.

If a second color is desired:

9. Dry thoroughly.
10. Paint all areas not to be dyed with wax and follow steps - 5, 6, and 7.

Wonderful, but can't you see a class of 25 to 30 children batiking this way? Can't you see the teacher??? (Good for limited numbers.)

The following is a good way to batik with a whole class:

1. On a piece of cardboard, place a blotter or a pad of newsprint (absorbent paper).
2. Pin material over this.
3. Draw your design and cover lines with cold wax.
4. Paint the cloth with your different colors of dye.
5. Place finished design between newsprint when dry. Press with iron.

ENCAUSTICS

GRADE LEVEL RANGE

2	3	4	5	6

Motivation

The box of scrap wax crayons
Designs done by other students
Picture, film - "Crayon"

Goals

To discover new ways of using crayons
To explore the crayon media and its reaction to heat
To make an interesting design
To dispel fear of lack of activity by the timid child

Materials

Small wax crayons, scissors, old dinner knives, waxed paper, iron, cloth material, construction paper, drawing paper, newspapers, newsprint, tissue paper.

Technique

1. Make pad of newspapers for desk.
2. Draw idea directly on cloth, white drawing paper, waxed paper, or construction paper. Be sure to press heavily.

   Try various techniques as you work. Scrape, grate, or drip crayons onto working surface. Rub crayons over surface under which has been placed one or more textures, such as money, corrugated cardboard, screening, sandpaper, etc. (If working on waxed paper - add yarn, string, leaves or other "flat" shapes to the paper before covering it with another piece of waxed paper.)
3. Cover design with one of the above materials and press with a moderately hot iron. You may like the cover paper as well as the original.

CULTURAL ENRICHMENT PROGRAM

INTRODUCTION

Within the scope of the present day curriculum in our schools and the issues which need to be solved or resolved, there needs to be an agressive and progressive art appreciation program during the elementary school years of a child's life. The scope should be broad and deep enough to include personal experiences in all the major areas of art. Yet, paradoxically, a more unacademic approach appears to be valid and desirable. Children's interests and curiosities must be taken into consideration. Things which interest and motivate them daily hold a clue to effective learning.

The following program is recommended to accomplish the preceding goals:

- Passport to Culture Program
- Children's Foreign Art Exchange
- Museum of Authentic Miniature Sculpture
- Art Prints for Children
- Use of Audio-Visual Materials
- Inter-School and Community Art Exhibitions
- Art in the Home Through Public Library and School
- Traveling National and International Children's Art Exhibitions

It is necessary to make a few statements of explanation about each of the preceding subjects:

Passport to Culture is a program designed, ostensibly, to expose many children to museums and other places of a cultural nature. The child will be motivated by being given an authentic appearing passport with his picture on it and a list of patrons and their addresses. Every time his parents take him to visit a patron, a page of his passport will be stamped with a stamp provided and designed by the school system. At a designated period of time, the child will be given a certificate of recognition by his school for his achievements through visitation.

The Children's Foreign Art Exchange is a mutual arrangement between Gary public school art teachers and grade school teachers in foreign countries for exchange on a bi-monthly basis of children's art work from the classrooms.

The Museum of Authentic Miniature Sculpture can be created through the purchase by our schools of authentically reproduced sculptures of the masters throughout various periods of art history. These can be purchased centrally and distributed to schools on a loan basis, or they may be purchased directly by the individual schools. The sculptures range in price from five to fifteen dollars, and are composed of marble dust and plaster.

Art Prints for Children can be purchased by individual elementary schools from a grade level listing in this guide. The prints should be mounted and placed on walls in the hallways for all children to enjoy.

INTRODUCTION continued

The Use of Audio-Visual Materials (films, filmstrips, slides, tapes, etc.) should be used to introduce or support a subject or unit of work. Much of this material should be the permanent property of the school's resource center with the exception of films which are obtained from the Audio-Visual Department.

The Inter-School and Community Art Exhibitions are sponsored by the school system through pre-arrangement with businesses and clubs in the community. Periodically, the public will be exposed to the creative works of all children.

Art in the Home Through Public Library and School is a program designed to put beautiful paintings and miniature sculpture in the homes of all children at a nominal monthly fee. Now, children can have the pleasure of having their own masterpieces for a period of time.

The Traveling National and International Art Exhibitions, such as UNESCO, Junior Red Cross and others will be made available to any school for just the cost of postal charges. These are exhibitions of all media by children around the world.

CULTURAL ENRICHMENT PROGRAM
Part I

The appreciation program carried on in the elementary schools should be incorporated in the general teaching program. Give special attention to utilizing museum displays and exhibits and other sources of community art. Make every effort to develop in the student an increasing awareness of art values and the many opportunities for application in his present and future everyday life.

Suggested activities for indirect teaching of appreciation:

1. Student participation in:
    a. Room arrangement
    b. Bulletin board arrangement
    c. Picture matting
    d. Planning "beauty spot" in room
    e. Flower arrangement

2. Trips to museums, exhibitions, and shops

3. Study of design and color in clothing

4. Study of design and color in nature

5. Increase appreciation for art products by participation in processes of their making

6. Make use of art films, slides, colored reproductions and artifacts

7. Draw attention to good contemporary design in homes, dress, cars, advertising, etc.

Lessons planned especially for teaching appreciation are also important. Experiences in art appreciation are often correlated with the study of the history of art. We study the past to understand the present. Our cultural heritage must be understood to be appreciated. Values are more important than facts and dates. How have artists of various periods and places worked? How do leading artists of today work? What part have artists played in the development of civilization? Finding the answers to these and similar questions gives the student a better understanding of society and the artists' place in it.

LESSON PLAN

1. Suggestions for planning an appreciation lesson based on painting:

   a. Select a large colored reproduction which you think will arouse discussion by elementary students.

   b. Display the picture in a conspicuous place.

   c. Give a brief sketch of the artist's life and time which would include the economical and political situation.

   d. If possible, play some music and read some literature written during the time the artist painted.

   e. Are there any similarities in the arts?

   f. Discuss ideas the artist apparently wanted to convey and how well he succeeded.

   g. Discuss the differences and similarities between an artist's purposes and the photographer's purposes.

   h. Enjoy together the use the artist has made of design elements.

   i. Enjoy together the subtle color harmonies and strong contrasts the artist has used.

2. Plan appreciation lessons for artifacts of artistic merit.

   a. Pottery
   b. Textiles; weaving
      suits scarves
      dresses ties
   c. Furniture
   d. Folk arts
   e. Historical artifacts
   f. Industrial design
      Automobile Airplane
      Household appliances
   g. Collections of art value
      Bells Glass
      Shells Rocks
      Wood Textiles

BIOGRAPHIES OF ARTISTS

The primary purpose of this unit is to provide teachers with a brief summary of information about various artists that should be known in the elementary grades.

Each artist is presented from two points of view:

1. Personal Background
   This includes important facts in the life of the artist, when and where he lived, and a comment on the direction of his life.

2. Significance as an Artist
   The second part is a commentary on the philosophy and work of the artist. The chief characteristics of his painting are discussed along with the artist's contributions to the art field.

The source material included here is for the teacher to use in his own way. It is hoped that this information will be of particular service to those who have not specialized in art and desire a source of readily available data.

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Greco, El
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Holbein, Hans
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The following artists may be used for source material:

Marc, Franz
Marin, John
Matisse, Henri
Michelangelo, Buonarroti
Millet, Jean Francois
Monet, Claude
Nash, Paul
Orozco, Jose Clemente
Picasso, Pablo
Pickett, Joseph
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Van Gogh, Vincent
Velasquez, Diego
Vermeer, Johannes
Whistler, James Abbott McNeill
Zorach, William

AUDUBON, JOHN JAMES

Born in Haiti 1785-1851

Personal Background

John James Audubon, son of a French naval officer was presumably born in Haiti. When political trouble developed in the Caribbean the father took him first to the United States, then to France. After a pampered boyhood John found the routines and responsibilities of business difficult to accept. When family losses in the West Indies reduced his income and made provision for his family imperative, he was persuaded to make his amateur interest in ornithology and nature a paying vocation. While he studied,painted and wrote scientific material about birds, his wife tutored and taught school. The Birds of America was finally published in England and widely distributed. The artist's son, Victor, served as his father's secretary-accountant while another son,John, helped as field companion. The family published Viviparous Quadrupeds of America after Audubon's death.

Significance as an Artist

John James Audubon, naturalist and ornithologist, used as his subjects birds and wildlife he found in America, his adopted country. Painting with meticulous attention to the scientific detail and an uncanny feel for the creatures he represented, his work is recognized as notable in its field. His paintings have been widely exhibited,his books have sold thousands of copies. He was a pioneer in reproducing birds in their natural environment. The chattering squirrels, quarrelling woodpeckers, cackling hens in his pictures fascinated children, and adults as well. As a brilliant draughtsman with a magnificent sense of design, he used a mixture of media which he accidentally discovered when he thought he had ruined a picture. He painted with brilliant watercolors overlaid with pastels. Audubon Societies have perpetuated his name and think of him as a scientific St. Francis of Assisi.

BELLOWS, GEORGE

Born in Columbus, Ohio   1882 - 1925

Personal Background

George Bellows was a decendent of Benajmin Bellows who migrated from England in 1632 and founded Bellows Falls in Vermont. His talent began to assert itself from the time he went to kindergarten. At Ohio State University, he was star shortstop on the baseball team, but the love of art proved stronger than the aptitude for athletics. His wealthy father was decidedly in favor of a business career, but eventually relented when the young man began working during summer vacations as a cartoonist with a Columbus newspaper. He studied in New York with Robert Henri, one of the most influential art teachers of his time. A big (6 ft. 2 in., 185 lb.) athletic man, Bellows chose the United States as his subject and never traveled outside its borders. He instructed at the Art Students' League and gave liberally of his time in teaching underpriviledged youngsters. He was a devoted husband and father and found his wife and children constantly recurring pictorial inspiration. From 1913 until his untimely death of peritonitis in 1925 was the short span of time in which he fulfilled a great artistic destiny.

Significance as an Artist

George Bellows was the most popular artist that America has produced. People loved him because he was one of them. Both imaginative and versatile, he never searched for subjects. They crowded his mind--prize fights, political pow-wows, dead-end kids bathing in East River, revival meetings, nudes, and portraits. His pictures of prize fights are still the best in modern art. He painted everything that was exciting to him. An acute observer of life, he could paint the gentle as well as the seamy aspects with equal success.

Equally distinguished in lithography and drawing, his book illustrations are considered among his most outstanding work. Twenty-five museums own his paintings and he is represented in every important American collection.

BRUEGHEL, PIETER (Broy gul)

Born in Brueghel, Flanders 1525 - 1569

Personal Background

Very little is known about Pieter Brueghel's early life, but it is supposed from his paintings that he was of peasant origin. It is known that he was in Italy at the height of the Italian Renaissance. His pictures, nevertheless, are definitely Flemish with little to indicate that he was influenced by his Italian residence. He eventually settled in Brussels, married and had two sons. One son, Jan, also became a famous painter as did a nephew and grandson. Pieter was known by many names - Pieter Brueghel the Elder, the Droll, the Peasant, among them. Resenting the Spanish occupation of his country at the time, he determined to perpetuate in his pictures his beloved Flemish landscape and the national character of his people.

Significance as an Artist

Pieter Brueghel the Elder, a supreme realist, documented in pictures the native landscape and peasant character of his day without compromise. He knew his people's problems and their frailties, loved their legends and their customs. In his hands the Flemish peasants became monumental, heroic figures, living fully every moment allotted them in a too short lifetime. The first Flemish artist to paint landscapes for their own sake, not simply as backdrops for figure compositions, his pictures are true dramatic representations. Some of his painting has an almost Surrealist character; however, the symbolism and earthiness maintain his work as a sturdy presentation of the life of his time.

CEZANNE, PAUL (say-zann)

Born in Aix-en Provence, France 1839 -1906

Personal Background

Paul Cezanne's father, a banker, wanted Paul to become a lawyer. He tried to comply with his father's wishes, but on his visits to Paris, to his boyhood friend, Emile Zola, Cezanne became interested in writing and active in painting. He studied in Paris only to have his work repeatedly rejected by the Salon. 1866 was an important year in his life, he married, quarreled with Zola, and inherited a fortune. From then on, financially independent, he was able to paint as he wished. Although he took part in the first Impressionist Exhibition in 1874, his participation was opposed and his contributions were derided. He had to wait until 1882 before his work began to receive recognition. He spent some time at Fountainebleu in company with other Renaissance painters, then finally settled at Aix-en Provence where he exhibited with the Independents. In 1904, just two years before his death, real success came to him, when a whole room at the Salon D'Automne was devoted to his work.

Significance as an Artist

Cezanne loved Southern France, a country similar to Southern California--warm, bright, and cheerful, but sometimes subjected to violent storms. He painted the landscapes and people around him over and over again, in oils and watercolors. His style combined traditional with revolutionary elements, providing background for all of the modern movements in painting. His early work showed his personal restlessness in agitation. It was partly Romantic and partly Baroque. Later he moved toward more solid construction and expression of form. Finally, in his period of greatest artistic fruition he reduced natural objects to basic forms and modeled by means of color alone, without using either shadows or perspective. His oils were sometimes applied like mortar to a wall, combining flat and three-demensional effects in the same painting to achieve a masterpiece of art and engineering.

CHAGALL, MARC (sha gall)

Born in Russia 1890

Personal Background

Marc Chagall, son of a poor fish merchant, first studied art at the Imperial School of St. Petersburg, producing genre scenes of a childlike, Expressionistic character. In 1910 he went to Paris where he met many important artists and poets of the day. There, he abandoned the somber tone of his earlier painting for strong bright colors. He became acquainted with the work of cubists, adapting their use of geometric abstraction to his own personal blend of fantasy. Returning to Russia after the Revolution, he was appointed Director of the Academic Jewish Theatre in Moscow. He returned to Paris in 1922 where he remained until 1941, when he came to the United States. Five years later he was given a retrospective exhibition by the Museum of Modern Art. He is now recognized as one of the leading artists of the twentieth century.

Significance as an Artist

Marc Chagall is one of the pioneers in the Surrealist movement in art in the twentieth century. He added the possible-impossible component--the sense of the unexpected and fantastic. His paintings have a charming quality of poetry and fantasy without the many faceted forms of Cubism. His palette of rich vibrant colors produces an emotional impact that allies him with the best of the Expressionist artists of modern times.

CHAPIN, JAMES

Born in West Orange, New Jersey 1887 -

Personal Background

James Chapin, American landscape and portrait painter, studied at the Art Students' League in New York and the Royal Academy of Art in Antwerp, Belgium. For many years he experimented with the French styles of painting which he learned abroad. Then, becoming interested in portrait studies of native American residents, he developed a painting style of his own. Later he concentrated on pictures of well-known persons. He looks enthusiastically to the American environment as the source for a future art that will be made rich by the contribution of many peoples of all races.

Significance as an Artist

James Chapin paints about things of natural origin--people and landscapes, portraying them simply and capitalizing on their individual characteristics. The message of Chapin's portraits is usually obvious. One painting may say, "Music is beautiful," while another may express the artist's appreciation of a certain person's physical or spiritual qualities. An uncomplicated background with emphasis upon the personality in the portrait is characteristic of Chapin's work. He feels that the subject speaks for itself if it is painted with honesty and simplicity. "The symbol of the human gesture interests me a lot," Chapin says. "Not the gesture of hands or feet so much as the carriage of the human body and the human head." His insistent statement that people of all races can make an important contribution to our American culture makes this man significant.

CHARDIN, JEAN BAPTISTE (shar dan)

Born in Paris 1699 - 1779

Personal Background

Unlike most French artists, Jean Chardin spent his entire life in Paris. Son of a master carpenter, he grew up in the comfortable middle-class pattern of his day. Apprenticed to a teacher, under whom he worked as well as studied, he soon learned to paint in the details on the larger convasses of his master. He filled-in a landscape or painted flowers, work which required skill, patience, and humility. This, perhaps more than anything else, created the foundation of Chardin's style, and gave him certainty with the material he used. After four years of happy marriage, his wife and one of his two children died on the same day. This double tragedy seems to have spurred Chardin to the most productive period of his life. His model for many of his later pictures was his second wife, whom he married nine years later. As he grew old his eyesight failed, forcing him to change to very simple subjects, sometimes a single object, done in pastels with meticulous attention given to every line and shadow.

Significance as an Artist

Chardin's contribution to the cultural tradition of Europe was mainly his simple pictorial style and mastery of color values. He made still life important as a subject for later painting, gaining membership in the Royal Academy for his achievement in this field. Like many other European and Oriental artists he painted a series of "singeries"--studies of animals in human clothes indulging in human activities. His character studies were working people in their natural surroundings, engaged in the day-to-day routine of life. He was an expert craftsman with a well-trained eye; he was also an artist whose simplicity and integrity gave to the sophisticated French art of the 18th century a balance appreciated even then. Today his work is frequently more highly valued for its basic qualities than that of the fashionable court painters.

COROT, JEAN BAPTIST CAMILLE (co roe)

Born in Paris 1796 - 1875

Personal Background

Jean Corot was born in the turbulent period immediately following the French Revolution. His father, a linen draper, and his mother, a hat designer, had little time for Jean and his sister. They were sent to a little village and cared for by a foster mother. When Jean was eleven years old, he went to school in Rouen, where he met Rousseau, his lifelong friend. The two boys took long walks in the woods and studied nature. At sixteen, he finished his schooling. After trying several jobs with no success, he persuaded his parents to finance painting lessons for him. He studied under Michallon and Bertin, then worked in Paris, Ville d'Avr'y, Normandy, and the forest of Fontainebleu. At twenty-nine he went to Rome, then following his gypsy spirit he worked in Holland, Switzerland, London, and the provinces of France.

Corot never married. He spent his life sketching and painting nature and the people he loved. He spent much of his income helping his less fortunate colleagues. As a member of the Barbizon group, he was a friend of many eminent painters and literary men of his day. Before he died in 1875, he said, "I hope with all my heart there will be painting in Heaven."

Significance as an Artist

Like many members of the Barbizon group he went into the forests and fields to make sketches, then came home to develop his experiences and recollections into finished paintings. He never copied from anything, simply sketched from nature. "He who follows is always behind," he said. "You must interpret nature with entire simplicity and according to your personal sentiment. It is better not to exist than to be an echo of other painters." In his characteristic landscape style he used the formal division of space and careful development of color values, evident in his early work, as a background for his later romantic approach. After sketching many aspects of nature, he created picture poems from memory. His language was line, and light, and shadow, expertly combined, sometimes by soft subtle tones and colors, other times by deep brilliant color harmonies. In portraiture, on the other hand, he built striking compositions based on strongly contrasted shapes in dark and light colors.

DALI, SALVADOR (dah lee)

Born in Catalonia, Spain 1904

Personal Background

Dali received his academic training at the School of Fine Arts in Madrid. He first exhibited in Barcelona in 1925 and then moved to Paris, where he demonstrated an instinctive theatricality, both in his art and his life. He was strongly influenced by the theories of Freud and the work of the Cubists and Futurists. Although he did not join the Surrealist movement until 1929, his painting dramatized the Surrealist flair for the bizarre. He has excited and exasperated people everywhere: in Madrid where he studied, in Barcelona at his exhibitions; in Paris, while making films, executing window displays, designing for the ballet, illustrating books or writing them. An international figure, he lives much of the time in America, where he has achieved a spectacular, if controversial, popularity.

Significance as an Artist

The painting method of Dali may be described as a creation in paint of a far-reaching dreamworld space in which move images painted with amazingly realistic draftsmanship. These figures arbitrarily bring together incongruous details and forms much as Chagall had done in the early twentieth century. Dali's technical treatments of nightmares, hallucinations, and delusions with their clear, coldly painted figures are often achieved with photographic exactness. His flamboyancy and addiction to publicity have earned him a reputation for sensational ideas. Besides his double-image paintings and the so-called "Surrealist objects" which he has made, he has to his credit fantastic jewelry and two early Surrealist films. The usual criticism of him as an artist recognizes his technical brilliance and questions his sincerity of purpose.

DAUMIER, HONORE (dome yay)

Born in Marseilles, France 1808 -1879

Personal Background

Honore Daumier, son of a glass maker, experienced in childhood the struggles of a humble origin which he portrayed to graphically later. He went to Paris with his parents. Although he showed precocious talent, they refused to allow him to study art. He worked in a process server's office and in a bookstore, spending all of his spare time at the Louvre. As a caricaturist, he joined the staff of Le Caricature, later going to Charivari, both of them satirical papers of the day. Politics, manners, and morals were the themes of his cartoons. When political satire became unlawful, he made gentle fun of the middle classes and the fashionable pretenses of his day. Wood cuts, book illustrations, caricatures in wax (now in bronze), and paintings are included in his prodigious number of artistic works. He painted in his spare time. His eyesight failed from overwork two years before his death.

Significance as an Artist

Honore Daumier was the first cartoonist to raise caricature to the realm of fine art. He showed deep concern for the dignity of human life, gently portraying ordinary people going about routine affairs, or bitingly poking fun at political leaders. His caricatures are penetrating rather than slapstick, the line between comedy and tragedy being so finely drawn it is sometimes difficult to distinguish between the two. His paintings show the same social concern as his graphic art. Apart from their social significance, the interplay of color masses and dark lines is brought to a high expressiveness. His figures give the impression of being sculptured out of the strong colors of the background. Though not recognized as a painter during his life, he is now considered one of the French masters of realism.

DEGAS, EDGAR (d'gah)

Born in Paris, France 1834 - 1917

Personal Background

Edgar Degas, son of a wealthy banker, was destined for law; his strong desire to paint, however, led him to enroll in l'Ecole des Beaux Arts. In 1865 he met Ingres, who had a great influence on his drawing. Although a determined individualist, he respected tradition. He painted by himself, working arduously. While in Rome and Naples, he developed his skill by copying paintings of great Italians of the Renaissance. He collected prints and paintings of many great artists, also becoming interested in photography. He advocated freedom for the artist. Although active in the French Impressionist movement, his individual style separated him from this group. He was a constant visitor at the circus, cafes, racetracks, and opera--places from which he gathered subjects for his painting. He modeled in wax to complete his understanding of form and balance in his dancers and horses. After his death, these figures were cast in bronze. A family bankruptcy in his middle years made it necessary for him to support his relatives and obliged him to depend upon the sale of his works. In later years he became partially blind.

Significance as an Artist

Degas' purpose in his drawings was to reveal the truth hidden within a face or figure. He was a master at capturing gestures, especially those associated with particular activities. He worked in several media; oil, pastel, engraving, lithography, sculpture. Japanese prints made an impression on him. He incorporated their off-center composition and unorthodox arrangements into his style, often causing the viewer to be unaware of his exact planning. His interest in photography led him to perceive the usual relationships of form as seen through the camera eye. Degas relied chiefly on line to suggest form. Later, when his eyes began to fail, he built form through both line and color.

DUFY, RAOUL (dew fee)

Born in LeHavre, France 1877 - 1953

Personal Background

Raoul Dufy was born into a large respectable family which was not economically secure enough to encourage the career of an artist. He became an apprentice in a coffee importing firm. Later he studied art at the Ecole des Beaux Arts at LeHavre and became a member of the Fauve group of 1905. He studied the works of great painters and was interested in many diverse forms of art--ceramics, textiles, engraving. He was much impressed by Matisse and Cezanne, and turned to simplified form and strong color, often applied in flat rectangles not defined by the lines of objects. To earn his living, Dufy illustrated books; made woodcuts, etchings, lithographs; designed textiles, stage sets. In his work for the World Fair in 1937, he revealed a gift for monumental wall decoration. This experience contributed to his development in the use of color and his calligraphic style of drawing. He visited America twice, painting race tracks, festive sailing regattas, flag decked streets and other impressions of the American scene. He was successful as a painter as well as a commercial artist. Neither success nor many years of illness affected his work.

Significance as an Artist

Dufy was primarily a colorist--a poet who relied more on imagination than observation. He did not strive for reality, because art, for him, was simply an expression of visual delight. His greatest artistic contributions are his landscape paintings. A lover of music, he found a style that emphasized movement. He often used musical themes in his paintings--"Homage to Mozart." In later years, he experimented in what he called "tonal color," harmonies in a single tone. A monochromatic effect was thus substituted for the three-colored system he had used previously (examples: "The Red Orchestra," "The Yellow Violin," "The Black Freighter.") As much as any other artist, he led to the free use of color areas so characteristic of today's commercial art.

GAINSBOROUGH, THOMAS

Born in Sudbury, England 1727 - 1788

Personal Background

Thomas Gainsborough, one of nine children in a middle class English family, sketched everything in the landscape around his boyhood home. He entertained his companions by drawing pictures of them while they read his lessons to him. After he brought home a sketch of a man taking fruit from their orchard, his father decided to apprentice him to a silversmith. He studied in London for a time then returned to Sudbury to paint. Marrying a girl with a private, independent income his economic problems were solved, and he was able to devote himself to art. They settled at Ipswich, where he painted landscapes and portraits of the local gentry. In 1759 they moved to Bath. Here Gainsborough studied the old masters of portraiture for the first time. He soon became successful, exhibiting his pictures at the Royal Academy. When he went to London, he became a member of the Academy, and a court artist. Popular with the social figures of the day, he competed constantly with Sir Joshua Reynolds, a rivalry not ended until Gainsborough's death. His style was greatly influenced by Van Dyke.

Significance as an Artist

Thomas Gainsborough was famous both as a portraitist and landscape painter. The skillful treatment of atmosphere and fabrics in his portraits tells more of the personality of the painter than the sitter. The graceful charming subjects seem born to the elegant silks, rippling laces, frills and feathers in which they are dressed. The colors sparkle in cool green and blue tones. Blue Boy, now in the Huntington Library in California, is one of his most famous portraits. It was done to prove to fellow artists that he could paint a charming picture predominantly blue. Gainsborough was the first landscape painter to see the English landscape with English eyes. His pictures have an ethereal quality; figures blend into shadowy scenes of trees with soft foliage surrounding other indistinct objects.

As a technician in paint, Gainsborough's vigorous mastery of the brush gives him precedence over his contemporaries.

GAUGUIN, PAUL (go gan)

Born in Paris, France 1848 - 1903

Personal Background

Paul Gauguin's adventurous, dramatic life began when his father, a French journalist, died and his Mestizo mother took him to Peru. He spent his early years in Lima before he entered the merchant marine. Naval service lasted from 1865 to 1871; then he took a position in a brokerage firm, married a Danish girl and started a promising family and business career. As a "Sunday painter" he became a friend of many Impressionist artists, collected their works and was finally accepted at the salon himself. In 1883, revolting against convention and routine, he left his job and abandoned his family in search of a life of freedom and greater opportunity to paint. Twenty years of tribulation followed. Poor in health and resources, he spent the time restlessly traveling between Europe and the South Seas in search of self-realization as both artist and individual. Gauguin's letters and various writings, as well as his pictures, are a dramatic account of the impact of civilization upon an egocentric, dictatorial nonconformist. He died in the South Seas, lonely and heartbroken, far from his family and friends.

Significance as an Artist

Paul Gauguin, Post-Impressionist French painter and graphic artist, influenced various early twentieth century schools of art, notably the Fauves in his own country, and the Blue Rider painters in Germany. The spectacular life of this strange, unhappy man affected his art while he lived; then, dramatized and made sensational by various writers, it has since added significance to his painting. The primitive, unspoiled people he sought for subjects, plus his feeling for the emotional and symbolic power of color are Gauguin's chief contributions. His style was deliberate simplification; flat tints enclosed within strong lines, large dramatic forms, no distracting details. Though his exotic pictures were not accepted favorably in his own day, they have grown in significance with time. Their fine design, their rich color, their implications of primitive, ritualistic beliefs place them in a category all their own. Gauguin's prints, especially the wood-blocks, gave impetus to the Fauve development.

GOYA Y LUCIENTES, FRANCISCO JOSE (goy a)

Born in Fuentodos, Spain 1746 - 1828

Personal Background

Goya, a hot-blooded youth, was first taught by his father, a master guildsman, then sent to Sargossa to study art. Rejected twice by the Madrid Academy, he traveled to Italy, where he won a competition in Parma. Back at Sargossa, he painted frescoes for churches. Through influence he was employed in the Royal trapestry works of Madrid. The work he did there showed his talent as a Rococo decorator in the Venetian style. During the next ten years he was a favorite artist of the Spanish Court, where he painted a brilliant series of portraits. Spanish royalty were portrayed with satirical realism; their brilliant jewels, velvets and laces were painted in exquisite detail. As a popular member of official court circles, he enjoyed life there and made many friends. However, after a serious illness which resulted in long convalescence and deafness, he became nervous, resentful, and pessimistic. His paintings showed his personal conflict by turning into deadly social satires on the people and manners of the time. The death of his dear friend, the Duchess of Alba in 1802, of his wife in 1812, and the horrors of the Napoleonic wars in Spain further embittered him. He finally exiled himself to Bordeaux, France, where he worked until his death in 1828.

Significance as an Artist

Goya, known as "Giant among Spanish Painters" is variously called the first modern artist, father of modern art, and so on. His etchings, depicting the horrors of war and injustices in the Spain of his day, influenced Picasso 100 years later. His paintings with the technique he developed for expressing emotional violence--distorted shapes, deeply shadowed forms, powerful colors--were sources of inspiration for the divergent schools of Impressionism and Expressionism among modern artists.

His masterful portraits reveal with uncompromising realism the character of the sitter as well as the dress and style of the period. Goya's late works, notably the frescoes, changed from the early clever, double-edged social satires. Instead, they became horrible nightmares in grays and dark colors--pictures which represent the lurking evils in men's minds. It is this powerful painting, rather than the crisp mastery of his younger days, which the name of Goya brings to many minds today.

GRECO, EL (DOMENICAS THEOTOCOPOULOS) (el grech o)

Born in Crete 1541 - 1625

Personal Background

El Greco, most Spanish of all painters, was not a Spaniard. Domenicas Theotocopoulos, nicknamed "The Greek" was born on the island of Crete. Educated in an atmosphere of Byzantine Art, the icon or holy image is apparent in most of his work. At twenty-five, during a stay in Venice he learned the technique of the Renaissance painters, transformed himself into an Italian artist, and was hailed in Rome as a new Venetian Master. Seven years later he left Italy and settled in Toledo, the seat of the Spanish Inquisition and stronghold of Spanish Catholicism. A picture for the Toledo Cathedral gained him immediate recognition. His spacious apartment became a museum and showplace for his works as well as his studio and home. In spite of the spiritual emphasis evident in his work he seems to have enjoyed also the worldly pleasures of his day. In his "Adoration of the Shepherds," a huge altarpiece painted to decorate his own tomb, the beautiful features of Mary are supposed to be those of the mother of his only son. He died at seventy-three, and was buried in the church of Santo Domingo El Antigua, beneath the "Adoration."

Significance as an Artist

El Greco is now recognized as one of the greatest of the Old Masters. Like all artists of his time he painted to please his patrons; however, his special genius combined seemingly contradictory styles of Renaissance Italy and Byzantium. His pictures are dramatic stories of saints inhabiting the world of human emotions, related in the highly stylized figures and strong clear colors of Byzantine art. His portraits, landscapes, and religious scenes have an intensely spiritual quality, a forceful emotional impact. The colors that he uses are strangely luminous, and upward swinging lines powerful and dramatic. The hands in every character are eloquent in themselves.

HALS, FRANS (hahls)

Born in Antwerp, Belgium 1585 - 1666

Personal Background

Frans Hals, son of a weaver, left his native Belgium when his father took the family to Holland in search of more lucrative business. Frans studied with Van Mander, one of the chief imitators of Italian manners and exaggerated style of painting popular in the Netherlands at the time. Marrying about 1608, he had four children, three of whom became known as painters. In 1615 his first wife died and he married a woman who remained his faithful helpmate for fifty years and bore him ten children. After receiving his first large public commission he spent several months in Antwerp where he was impressed by the work of Rubens. In the decade between 1630 and 1640 he became successful both in his native city and abroad. Even so, with his large family and his poor management, he found it hard to make ends meet. This did not, however, prevent his collecting works of other masters. His native city provided him with a small pension and cared for his widow and children after his death.

Significance as an Artist

Frans Hals was a Dutch painter of portraits and genre scenes. His models sparkle with life and expression. He was an expert with figure compositions. His studies are notable for their naturalness of pose and interesting, colorful details such as sashes, armor, and trimmings. The deep, brilliant colors which enriched his early pictures became more and more subdued in time. At last the emphasis was almost entirely on a characterization carried out in lively flesh colors and in varied tones of gray. His bold technique of brushing in form and color in a few strokes made him an influence upon the Impressionists of the ninteenth century.

Important to people in the United States is the fact that Americans own almost one-third of Frans Hals' remaining paintings.

HOLBEIN, HANS (hole - bine)

Born in Augsburg, Bavaria 1497 - 1543

Personal Background

Hans Holbein probably received his original training in art from his father, Hans Holbein the Elder, who was a painter of distinction. As a boy Holbein went to live in Basel, a German Swiss city, center of Renaissance learning. He was severely trained as a craftsman in engraving and painting and taught to observe the smallest differences between paintings. He became a member of the painters' guild and acquired Swiss citizenship. Until 1526 he was constantly employed in Basel, filling commissions for paintings and furnishing designs for glass and for woodcuts. Holbein's relations with the philosopher and writer, Erasmus, developed during this time. The friendship and patronage which this scholar offered the artist exerted a steady influence on his career.

The last eleven years of his life were spent in England where his services were sought by the entire English Court. He painted so many important people of the time that his portraits constitute an illustrated history of the reign of Henry VIII.

Significance as an Artist

A German painter of religious subjects and especially of portraits, Holbein also designed stained glass and woodcuts. His likenesses are always dignified, cool and detached, and with a tireless attention to details that reconstructs the living image of a personality. He paints his models mostly from a slight angle and sets them in their characteristic surroundings. His crayon drawings for these painted portraits are remarkable in their finesse and subtlety.

HOMER, WINSLOW

Born in Boston, Massachusetts   1836 - 1910

Personal Background

Winslow Homer, son of a hardware merchant, had little formal art training except a few lessons at the National Academy of Design in New York. Unlike most artists of his day, he had no inclination to study in Europe, believing that to be a successful artist one should study nature at first hand and not pictures made by others. As a young man he worked as a lithographer. At the outbreak of the Civil War he served as special correspondent for Harper's Weekly, achieving popular success both in America and Europe, with his pictures of war incidents and negro life. Best known are "Prisoners from the Front" and "The Bright Side," shown at the Paris International Exhibition in 1867. Following the war he again turned to magazine illustration, painting scenes of everyday life. By 1876 he had abandoned illustration and turned exclusively to painting. He settled at Prout's Neck on the Maine coast and spent the rest of his life studying the sea and man's courage in the struggle against it. Because he was so intent upon painting accurate pictures, he built a portable hut that enabled him to be on the shore in bad weather and paint New England storms as they raged. During the late years of his life he spent several winters in Florida and the Antilles, studying and painting the southern seas in all of their color and splendor. His West Indian watercolors are among his most famous pictures.

Significance as an Artist

Winslow Homer is notable in the history of American Art for his bold dramatic realism, and his homespun interpretation of the American scene. He is considered, with Thomas Eakins, as the most thoroughly American of all our painters. He pictures in a bold, uncompromising way the story of a crude young nation in its rise to national power. He was always completely absorbed in his subject, painting exactly what he saw with an extraordinarily keen selective eye, and instinctive sense of design. His favorite subjects were negro life, the New England Coast, the southern seas. Homer handled color in the same daring, forthright manner that he portrayed people and places. Working with notable freedom in both oils and watercolor, he combined expert draughtsmanship with unusual ability to show sweeping mass and movement in dramatic colors. His pictures promoted watercolor to its dignity as a major medium of art.

KLEE, PAUL (clay)

Born near Bern, Switzerland 1879 - 1940

Personal Background

Paul Klee's father was a German who taught music at Bern Academy. His mother, Swiss, had spent much time in Paris. She, too, was musical. Thus in his childhood and early youth, Klee grew up in a musical atmosphere which was a blend of German and French culture. He himself had talents as violinist, poet, and artist. His greatest love was for painting, which in later years carried all the weight of his other interests. After extensive travel in Italy, France and Egypt, he married and settled in Munich. In 1931 Klee joined the Dusseldorf Academy as a teacher, only to be dismissed the following year. After more travel and study abroad, he began an intensive period of self examination and analysis which resulted in the discovery of his personality. He kept a diary, interesting in its conflict of ideas. Determined to remain faithful at all costs to nature, he eliminated from his work everything he had not experienced himself. His work was confiscated and included by the Nazis in their exhibit of Degenerate Art in 1935. He was honored, however, by recognition from other great painters, and exhibitions of his were given in New York, Paris, and Zurich. Klee died after a long illness in Bern in 1940.

Significance as an Artist

Paul Klee was one of the major figures in the founding of modern art. Perhaps his most significant contribution was the creative method in which he chose symbols and color first, according to the mood of the moment; afterward he developed a pictorial idea, his title being chosen last. Material suggestions and associations were used only as stimulus for artistic inventiveness. He liked to identify himself with other creatures and their subjective states. Klee's repertory of color and form was inexhaustible. He used every range of pigment from the softest to the strongest tone, from the brightest to the darkest. There is a musical rhythm to the way in which he combines and contrasts one color with another. Klee's artistic output runs into thousands of pictures. As he grew older his work became less whimsical, the lines became harder, the colors more contrasting. At no time, however, did he lose his creative freedom.

KUHN, WALT (koon)

Born in Greenwich Village, New York 1880 - 1949

Personal Background

Walt Kuhn tried his hand at many vocations before he became a recognized artist. He was a bicycle racer, a vaudeville producer and caricaturist. In 1899 while earning his living as a cartoonist in San Francisco, he was also contributing material to many eastern publications. He later studied art in Europe, then returned to America to become a teacher in the New York School of Art in 1908, and the Art Student's League also in New York in 1926-27. He was important in the art world of his day, being advisor to many well-known collectors, serving as secretary of the Association of American Painters and Sculptors, and organizer of the Armory Show, an exhibition of national importance that for the first time made art front-page news in America.

Significance as an Artist

Walt Kuhn, is remembered for his portraits and still life studies. His pictures of vaudeville actors and circus performers are an expression of his philosophy of American life. To him these people were symbols of the importance of human beings as individuals: proud, sensitive, inheritors of the craft tradition, working in a world of mass production. He portrayed this idea directly, in bold, dramatic colors. His early work was in the ash-can tradition of American realism. Later on, he showed the influence of the modernists, especially Matisse and Picasso. He is, nonetheless, essentially himself, and his circus people he saw with self-trained eyes.

MANET, EDOUARD (mah nay)

Born in Paris, France 1832 - 1883

Personal Background

Manet was an aristocrat by temperament, if not by birth. Because his father was an official in the Ministry of Justice, Manet had a more secure status than most young artists of his time. As a young art student he was constantly at odds with his teacher for his habit of non-conformity. His later studies included the Venetian and Dutch Masters. Much criticism greeted his Spanish paintings, produced before he ever saw Spain. He attended performances by Spanish dancers, dressed his brothers, his models and his friends in Spanish costumes, then painted pictures that resembled the early work of the Spanish Master Velasquez. It is significant that Manet chose to follow Velasquez whose paintings were rare in Paris, for it is true that artists of the same spiritual family manage to discover one another in spite of obstacles. His exhibitions were too reactionary for him to gain enthusiastic recognition in his day. He finally received the Cross of the Legion of Honor in 1882.

Significance as an Artist

Edouard Manet, a leader in the development of French Impressionism, was the first to oppose the Renaissance method of presenting nature. His works have probably aroused as much controversy as any in the history of painting, because of his choice of subjects as well as his method of painting. A revolutionary of real stature, he was not afraid of the past. He treated traditional themes in an untraditional way. He drew from an extreme variety of sources, thereby establishing a broad base for his experiments. He early ignored the traditional "chiaroscuro," the rich interplay of light and shadow, which his contemporaries turned into gloomy browns. People used to this dullness found Manet's "transparent atmosphere" blinding. The Manet color was color, not something to be mixed with black and brown. His colors are clear as they appear in nature; he brought sun back to art, and by painting shapes as he saw them he freed art from shadows. Manet's public found a contemptuous word for his new freedom of method--"Realism." The word stuck, but the ridicule gave way to admiration.

CULTURAL ENRICHMENT PROGRAM
Part II

SOURCES, Grades 1-2

Fine Art Prints

People in Art

Bellows, George	"Lady Jean"
BonBoil, Camille	"Before Entering the Ring" (Circus)
Brueghel, Pieter	"Children's Games"
Cassatt, Mary	"The Bath"
Cezanne, Paul	"Girl with Doll"
Chagall, Marc	"Snowing"
Chardin, J.B.S.	"Boy with a Top"
	"The Blessing"
	"Saying Grace"
Degas, Edgar	"Two Dancers"
	"Girl at Ironing Board"
Gainsborough, Thomas	"Blue Boy"
Glackens, William James	"Dream Ride"
Goya, Francisco	"Don Manuel Oroio De Suniga"
Hitchcock, George	"Flower Girl in Holland"
Holbein, Hans	"Edward VI as a Child"
Luini, Bernardino	"The Nativity"
Luks, George	"The Spielers"
Manet, Edouard	"Soap Bubbles"
	"Wash Day"
Matisse, Henri	"The Painter's Family"
Millais, Sir John Everett	"The Boyhood of Raleigh"
Modigliani, Amedeo	"Girl with Braids" "Girl in Pink"
Murillo, Esteban	"The Pastry Eaters"
O'Keeffe, Georgia	"Sunflower"
Picasso, Pablo	"Gourmet"
	"Mother and Child"
Raeburn, Sir Henry	"Boy with Rabbit"
Renouf	"The Helping Hand"
Renoir, Auguste	"Portrait of a Little Girl"
	"Girl with Watering Can"
Reynolds, Sir Joshua	"Master Crewe as Henry VIII"
Rivera, Diego	"Flower Vendor"
	"Sleep"
Rouault, Georges	"Old King"
Sully, Thomas	"Torn Hat"
Van Dyck, Anthony	"Children of Charles I"
	"The Baby Stewart"
Van Gogh, Vincent	"The Postman Roulin"
Velasques, Diego	"The Infante Philip Prosper"
	"Don Carlos Baltasar"
Vermeer, Jan	"The Lace Maker"
Vuillard, Edouard	"Women Sweeping"

Fine Art Prints, continued

Nature in Art

Braque, Georges	"Fruits and Guitar"
Burchfield, Charles	"The Night Wind"
Cezanne, Paul	"Flowers in a Vase" "Gulf of Marsailles" "The Basket of Apples"
Dufy, Raoul	"Threshing with a Blue Machine"
Homer, Winslow	"Storm at Sea"
Kent, Rockwell	"Maine Winter"
Monet, Claude	"Arrangement of Sunflowers"
Millet, Jean Francisco	"Spring"
O'Keeffe, Georgia	"Sunflower"
Pippin, Horace	"Flowers with Red Chair"
Rousseau, Henri	"Summer"
Van Gogh, Vincent	"Sunflowers" "Boats"

Animals in Art

Austin, Darrel	"The Vixen" (Fox catching a fish)
Bacon, Peggy	"Hors d'Oeuvers" (A cat)
Chardin, J.B.S.	"Saying Grace"
Chagall, Marc	"I and the Village"
Dove, Arthur	"Dogs Chasing Each Other"
Gauguin, Paul	"Three Puppies"
Hicks, Edward	"Peaceable Kingdom" (Many animals)
Landseer, Sir Edwin Henry	"A Distinguished Member of the Humane Society"
Marc, Franz	"Red Horses"
Marin, John	"Circus Elephants"
Piacasso, Pablo	"Le Coq" (Rooster)
Sheets, Millard	"Palomino Mother"
Walch, Charles	"The Rooster" (Cock)
Valesquez, Diego	"Don Baltasar Carlos on Horseback"

Sculpture Form-Mass-Shape (Enjoyment)

Da Settignano, Desiderio	"Laughing Boy" (Bust)
	"American Eagle" (Weathervane)
Admiralty Island	"Carved Wood Crocodile"
Zorach	"Child with a Cat" (Stone statue)
Greek Sculpture	"Boy with a Horn" (Plaster cast)
Ward,	"Indian Hunter"
French,	"Abraham Lincoln"
Glazed Ceramic	"A Baby Hippopotamus"
Houdon,	"George Washington"
Baryl,	"Walking Lion"
Eskimo Sculpture	"The Walrus, Seal, Bear"
India	"Ceremonial Quilt" (Stitchery)
Fremiet,	"Pan and the Two Bear Cubs" (Statues)

CULTURAL ENRICHMENT PROGRAM
Part II, Continued

SOURCES Grades 3-6

FINE ART PRINTS

Elements of Art - Line

Beman, Eugene	"Music"
Brezeska, Henri Gaudier	"Deer"
Daumier, Honore	"Two Lawyers"
Dufy, Raoul	"End Papers from a Drawing by Dufy"
Durer, Albrecht	"Self Portrait" "The Artist's Mother"
Etting, Emlem	"Ballet"
Font-De-Gaume Cave, France	"Wooly Rhinoceros"
French Artist (Unknown 17th Cent.)	"Knight on Horseback"
Hampton, Phillip	"Cartoon for a Mural"
Hokusai	"Self Portrait" "Crane"
Klee, Paul	"The Mocked Mocked" "Old Man Figuring" "Departure of the Ghost"
Lautrec, Henri de Toulouse	"Self Portrait"
Le Brun, Charles	"Seated Clown"
Newberry, Clare	"Study of a Cat"
Ozenfant, Amedee	"Maternity"
Picasso, Pablo	"Head of a Girl"
Raphael, Sanzio	"Self Portrait"
Renoir, Auguste	"Gabrielle and Coco"
Shen, Chou	"Poet on a Mountain"
Techlitchew, Pavel	"Princess Paley" "Zorina"
Topolski, Felix	"John F. Kennedy"
Van Gogh, Vincent	"The Starry Night" "Sailing Boats"
Velasquez, Diego	"Portrait Sketch"
Vertes, Marcel	"Dogs"

Color

Cezanne, Paul	"Village of Gardanne"
Gauguin, Paul	"Le Petit Breton" "Night Cafe" "The Yellow Christ"
Hokusai	"Hollow of the Deep-Sea Wave"
Homer, Winslow	"Eight Bells"
Inness, George	"Autumn Oaks"
Mondrian, Piet	"Composition No.7"
Monet, Claude	"An Impression: Sunrise" "Japanese Foot Bridge and Lily Pond"
Picasso, Pablo	"The Old Guitarist"
Renoir, Pierre	"The Umbrellas"
Rouault, Georges	"The Crucifixion"

FINE ART PRINTS

Color, continued

Seurat, Georges	"Sunday Afternoon on the Island of La Grande Jatte"
Stained Glass Windows	"The Wise Men Returning Home"
Cathedral, Le Mans	"The Virgin with the Apostles"
Van Gogh, Vincent	"The Starry Night"
Vermeer, Jan	"The Girl with the Red Hat"
Whistler, James	"Mother of the Artist"
Jeweled Icon Painting	"Our Lady of Czestochowa"

Sculpture Form-Mass-Shape

Bas Relief

Assyrian, 7th Cent. B.C.	"Wild Horses"
	"Assyrian King and Servant"
Barthe, Richmond	"Exodus"
	"Dance"
Della Robbia, Luca	"Part of the Singing Gallery"
Gaudens, Saint	"The Shaw Memorial"
Goujon	"Reliefs from the Fountain of the Innocents"
Michelangelo	"Battle of Centaurs and Greeks"
Roman Sculpture	"Relief from the Altar of Peace"
6th Cent. B.C.	"Head of Megakles"

Sculpture in the Round

African Masks and Statues	
American Wooden Indian	
American Eagle Weathervane	
Assyrian Stone Carving	"Bringing Two Horses as a Tribute to King Sarcon"
Barthe, Richard	"The Negro Looks Ahead"
	"George Washington Carver"
Bartholdi	"The Statue of Liberty"
Baryl	"Walking Lion"
Chinese Figures and Figurines	
Da Settignano, Desiderio	"Laughing Boy"
Degas, Edgar	"High Kick"
Egyptian Carving	"The Pharoah Rameses II"
2000 - 1788 B.C.	"The Bakery Shop"
Eskimo Sculpture	"Returning Hunter"
Fraser	"End of the Trail" (Indian on a Horse)
Giacometti, Alberto	"The Palace at 4 A.M."
Greek Sculpture	"The Dying Gaul" (Plaster cast)
	"Boy with a Horn (Plaster cast)
	"Tanagra Figurines" (Terra-cotta)
	"The Winged Victory"
French	"Abraham Lincoln"
Egyptian Design	"Pectoral of Sen Wosret II"

Sculpture in the Round, continued

Hopi Indians	"Kachina Dolls"
Houdon	"George Washington"
Huntington	"Joan of Ark"
Inca Silver Work	"Silver Alpaca"
Iraq (2800 B.C.)	"Model of Small Copper Chariot"
Japanese - Tumullis Period	"Haniwa Decorated Horse"
Mexican Sculpture	Stucco Mayan Masks
	Incense Burners
785 A.D.	Throne Found in Palace J-6 at Piedras, Negras
	Heads of Gods
	Feathered Serpent Columns
Michelangelo	"Pieta"
Painted Limestone	"Stela of Dedu and His Wife"
Rodin, Auguste	"The Thinker"
	"Thought"
Roman Sculpture	"Julius Caesar" (Bust)
Sumarian Statues 2600 B.C.	City of Ur
Thoualdsen	"The Lion of Lucerne"
Ward	"Indian Hunter"
Wood Carving	"Basonge Mask"
Zorach	"Child With a Cat"

POTTERY

America (New Mexico)	Zuni Indian Pottery
America (Oklahoma)	Spiro Indian Pottery
China	Vases from China
Greece	Exekias (vase)
Guatemala	Chinaulti Pottery
Indian	Pottery of the American Indians
Iranian	"Glazed Dish with Rabbits"
Mexican	Pottery of Mexico - Mexican Water Jugs

WEAVING and STITCHERY

American Indian Baskets, Navaho Rugs, Blankets

American Quilt	Cherry Tree and Birds
Arp, Jean	Wool Rug
India	Ceremonial Quilt (Stitchery)

VARYING AND ARRANGING THE ART ELEMENTS

Balla, Giacomo	"Dog on a Leash"
Bauer, Rudolf	"Andante"
Braque, Georges	"Abstraction"
Chagall, Marc	"I and the Village"
Davis, Stewart	"The Paris Bit"
Duchamp, Marcel	"The Bride"
	"Nude Descending the Staircase No. 2"
Feininger, Lyonel	"Village Street"
	"Fisher off the Coast"
	"Gaberndorf II"

VARYING AND ARRANGING THE ART ELEMENTS
(Continued)

Gris, Juan	"Nature Morte Au Poeme"
Kandinsky, Wassily	"Composition IV" "Improvisation" "Extended"
Klee, Paul	"The Jester"
Leger, Fernand	"The City"
Marin, Joan	"Lower Manhattan" "Sea Piece"
Matisse, Henri	"The Sheaf"
Miro, John	"Woman and Bird in the Moonlight"
Mondrian, Piet	"Broadway Boogie-Woogie" "Composition #7" "Flowering Trees"
Motherweil, Robert	"The Voyage"
Picasso, Pablo	"Three Musicians" "Still Life" "First Steps"
Pollock, Jackson	"No. 27"

Architectural Wonders of the World

Abroad

- The Great Pyramids of Egypt
- Restoration of Temple of Amon (Karnak)
- Assyrian Temple
- The Parthenon, Athens
- Maison Carree - Nimes, France
- Arch of Constantine, Rome
- Coliseum, Rome
- Leaning Tower, Pisa
- The Fortifications, Carcassonne
- Taj Mahal, Agra
- Hanging Gardens of Babylon
- Mont-Saint-Michel, France
- Notre Dame Cathedral, Paris
- Old Roman Aqueduct, Nimes
- Eiffel Tower, Paris
- Canterbury Cathedral, England
- Sistine Chapel, Vatican
- Pont Du Gard, Roman Bridge
- London Bridge, London, England

In America

- Independence Hall, Philadelphia
- Mission Santa Barbara, California
- The Capitol, Washington, D. C.
- Lincoln Memorial, Washington, D. C.
- Jefferson Memorial, Washington, D. C.
- Brooklyn Bridge, New York
- Empire State Building, New York
- Boulder Dam, Colorado
- The Needle, Seattle, Washington
- Washington Monument, Washington, D.C.
- The Gateway Arch, St. Louis, Missouri
- Golden Gate Bridge, San Francisco, California

Figure Drawing - Portraits

Avery, Milton	"The Brown Hat"
Bellows, George	"Lady Jean"
Botticelli, Sandro	(Detail) Madonna
Cassatt, Mary	"Lady at the Tea Table"
Cezanne, Paul	"Girl With Doll"
	"Mme. Cezanne in the Greenhouse"
Dali, Salvador	"Self Portrait"
	"Portrait of Gala"
DaVinci, Leonardo	"Mona Lisa"
DeRain, Andre	"Eve Curie"
Duplessis, Josephe-Sifrede	"The Composer Gluck at the Piano Forte"
Francisco, Salviati	"Head of a Bearded Man"
Gauguin, Paul	"Self Portrait"
	"Woman with Mango"
	"Portrait of a Woman with Two Children"
Hals, Frans	"Laughing Child with Flute"
Hogarth, William	"The Graham Children"
Kisling, Moise	"The White Collar"
Lebrun, Elizabeth Vigee-	"Madam Lebrun and Daughter"
Lautrec, Henri de Toulouse	"Countess A. de Toulouse-Lautrec"
	"The Milliner Mademoiselle Marguin"
Liberte, Jean	"Mother and Children"
Matisse, Henri	"Girl in the Purple Robe"
	"Odalisque"
Prior, Matthew	"Mrs. Nancy Lawson"
Raphael, Sanzio	"The Madonna of the Chair"
Sargent, John Singer	"Madame X"
Strozzi, Bernardo	"The Lute Player"
Stuart, Gilbert	"George Washington"
	"Mrs. Richard Yates"
Van Gogh, Vincent	"Portrait of the Artist"
	"Head of a Peasant"
Van Rijn, Rembrandt	"Two Negroes"
	"Titus Reading"
	"Man in a Gold Helmet"
	"Family Portrait"
Velasquez, Diego	"The Infanta Margareta Teresa"
Whistler, James	"Portrait of the Artist's Mother"
	"Arrangement in Flesh Color and Black" (Portrait of Theodore Duret)

People In Action

Appel, Karel	"Child with Birds"
Bellows, George	"Stag at Sharkey's"
Benton, Thomas H.	"Roasting Ears"
Botticelli, Sandro	"Detail from the Allegory of Spring"
Boughton	"Pilgrims Going to Church"
Breton, Jules	"The Song of the Lark"

People in Action, continued

Breughel, Pieter	"Peasant Wedding"
	"The Harvester"
	"August"
	"February Hunters in the Snow"
	"Peasant Dance
Chagall, Marc	"Green Violinist"
Charlet, Frantz	"Play Days in Holland"
Cezanne, Paul	"The Card Players"
Corot, Jean	"The Ferryman"
Courbet, Gustave	"The Stone Breakers"
Daumier, Honore	"People Waiting"
DaVinci, Leonardo	"The Last Supper"
	"Third Class Carriage"
	"Crispin and Scrapin"
Degas, Edgar	"Two Ballet Girls"
	"Three Dancers at Their Toilet"
	"The Jockeys"
	"Rehearsal on Stage"
De Latour, Georges	"The Education of the Virgin"
Dupre, Julien	"The Balloon"
Durer, Albrecht	"Praying Hands"
Ferris, J.L.G.	"The Rail Splitter"
Gauguin, Paul	"Le Femme Accroupie"
Goya, Francisco	"Senora Sabasa Garcia"
Gouse, Irving	"Taos Indian Roasting Corn"
Hals, Franz	"The Flute Player"
Harunobo,	"Young Women Playing Cat's Cradle"
Klee, Paul	"The Jester"
	"The Dancer"
Landseer, Sir Edwin Henry	"Shoeing the Bay Mare"
Lautrec, Henri de Toulouse	"Circus Fernando"
Lee, Doris	"Thanksgiving"
Lurcat, Jean	"Portrait of Chester Dale"
Maes, Nicholas	"The Spinner"
Mauve, Anton	"Spring"
Matisse, Henri	"Girl in the Purple Robe"
Manet, Edouard	"The Fifer"
Millet, Jean	"The Gleaners"
	"Man with a Hoe"
Moran,	"Henry Hudson Entering New York Bay"
Motley, Archibald	"Mending Socks"
Munch, Edvard	"The Scream"
Murillo, Bartolome E.	"The Money Counter"
Picasso, Pablo	"Mother and Child"
	"Le Gourmet"
	"Family of Saltim Banques"
	"Two Clowns and Dog"
Raphael, Sanzio	Detail of "Sistine Madonna"
	"St George and the Dragon"

People in Action, continued

Remington	"The Pony of the Northern Rockies"
Renoir, Auguste	"Children on the Sea-Shore"
	"Two Little Circus Girls"
	"The Washer Woman"
	"Maternity - Mother and Child"
	"Child with a Watering Can"
	"Le Moulin De La Galette"
Rivera, Diego	"The Flower Vendor"
Rouault, Georges	"The Parade"
Sargent, John S.	"Carnation, Lily, Lily, Rose"
Shahn, Ben	"Conversation"
Sorolla	"The Return of the Fisherman"
Stuart,, Gilbert	"George Washington"
Ufer, Walter	"Solemn. Pledge, Taos Indians"
Umlauf, Azechi	"Christ and the Little Children"
	"Parting"
Van Gogh, Vincent	"The Potato Eaters"
	"The Harvester"
	"Head of a Girl"
Vermeer, Jan	"Young Woman with a Water Jug"
White, Charles	"Ink Drawing Based on the Spirituals"

Animals

Audubon, John James	"Blue Jay"
Austin, Darrel	"The Vixen"
Bacon, Peggy	"Hors d'Oeuvers" (A cat)
Babylonian Glazed Brick	"A Lion, Isthar Gate"
Chagall, Marc	"I and the Village"
Dawson, Muriel	"Child Feeding Horse"
Delacroix, Eugene	"Arab Attacked by a Lion"
	"Young Tiger Playing with Its Mother"
Marc, Franz	"Tower of Blue Horses"
Byzantine Mosaic	"Emperor Justinian and Attendants"
Roman Mosaic	"Tiger Killing a Bull"
Marin, John	"Circus Elephants"
Picasso, Pablo	"Le Coq"
Sheets, Millard	"Palomino Mother"
Walch, Charles	"Cock"

Flower and Still Life Arrangements

Braque, Georges	"Still Life - Fruit and Glass"
Cezanne, Paul	"Still Life"
	"Fruit Bowl"
	"Glass and Apples"
Gris, Juan	"Guitar and Pipe"
Dali, Salvador	"Persistence of Memory"
Dufy, Jean	"Flowers"

Flower and Still Life Arrangements, continued

Harnett, William	"Old Models"
Matisse, Henri	"Variation on a Still Life" "By Deheem" "Still Life with Lemons"
O'Keeffe, Georgia	"Sunflower"
Picasso, Pablo	"Still Life with Orange"
Pippin, Horace	"Flowers with Red Chair"
Von Gogh, Vincent	"Sunflowers"
Monet, Claude	"Arrangement of Sunflowers"

Murals

Babylonian Glazed Brick	"A Lion, Isthar Gate"
Brown, Elmer	"Freedom of Expression"
Egyptian Wall Paintings	Thebes, Egypt
El Greco, Domeniko	"Burial of the Count of Orgas"
Etruscan Tomb Painting	"Musicians"
Mexian Mayian Wall Paintings	In the City of Bonampak
Picasso, Pablo	"Guernica"
Rivera, Diego	"Man and Machinery" (Making of the Motor)
Roman Wall Painting	"Mysteries of the Cult of Bacchus"
Romanesque Wall Painting	"The Building of the Tower of Babel"
Van Eyck, Jan	"Adoration of the Lamb"
Vatican Museum (Artist unknown)	"Aldo Brandini Marriage"

Perspective

Berman, Eugene	"View in Perspective of a Perfect Sunset"
Crawford, Ralston	"At the Dock"
Curry	"The Tornado"
De Hooch, Pieter	"A Family Group"
Di Chirico, Giorcio	"The Philosopher's Conquest"
Durand, Asher	"Kindred Spirits"
Giorgione, Giorgio	"The Adoration of the Shepherds"
Heade, Martin	"Approaching Storm"
Hobbema, Meindert	"The Avenue, Middle Harnis"
Hopper, Edward	"New York Movie"
Kensett, John	"Coast Scene with Figures"
Monet, Claude	"The Seine at Argenteuil"
Renoir, Auguste	"Le Pont Neuf"
Tirrell, George	"View of Sacramento, California, from Across the Sacramento River"
Utrillo, Maurice De	"La Rue St. Rustique"
Van Gogh, Vincent	"Cyprus Road with Star"
Vlamick, Maurice de	"French Farmhouse"
Wood, Grant	"The Midnight Ride of Paul Revere"

Landscapes

Brueghel, Pieter	"The Return of the Hunters"
Cezanne, Paul	"The Great Pine"
	"Village of Gardanne"
	"Landscape with Viaduct"
Chagall, Marc	"Snowing"
Constable, John	"Weymouth Bay"
	"Forest"
	"The Valley Farm"
Courbet, Gustave	"The Edge of the Forest"
Derain, Andre	"The Pool of London"
Dufy, Raoul	"Threshing"
	"14th of July, Deaville"
Durer, Albrecht	"Alpine Landscape"
Gauguin, Paul	"The Big Tree"
Hitchens, Ivan	"The Edge of the Wood"
Hiroshige, Ando	"Storm on the Great Bridge"
Homer, Winslow	"Breezing Up"
	"The Herring Net"
	"A Rainy Day at Camp"
	"Fog Warning"
Inness, George	"Autumn Oaks"
Lautrec, Henry de Toulouse	"A Horseman"
	"The African Countess"
Leger, Fernand	"Yellow Flowers in a Blue Vase"
Manet, Edouard	"In the Boat"
Marin, John	"Telephone Building"
	"Singer Building"
Mauve, Anton	"Autumn"
Monet, Claude	"Gladiolas"
	"The Railroad Station"
	"Japanese Foot Bridge and Lily Pond"
Pickett, Joseph	"Manchester Valley"
Rousseau, Henri	"Tiger in the Rain"
	"Repast of the Lion"
	"Exotic Landscape"
	"Spring in the Valley of the Bieure"
Ryder, Albert	"Toilers of the Sea"
Seurat, Georges	"Sunday Afternoon on the Island of la Grande Jatte"
	"Tre' Port"
Sheeler, Charles	"Offices"
Stella, Joseph	"Brooklyn Bridge"
Turner, (J.M.W.)	"Steamer in a Snow Storm"
Utrillo, Maurice de	"Quatier St. Romain"
Wood, Grand	"Fall Plowing"
	"The Midnight Ride of Paul Revere"
Van Gogh, Vincent	"Starry Night"
	"Road with Cypresses"
Vlaminck, Maurice de	"Road of Mamers"

SUGGESTED MUSIC FOR GRADES 1-2

Based on *Music Listening Guide*, School City of Gary, and other sources

Barnby.	SWEET AND LOW
Bartok.	MIKROKOSMOS SUITE
Beethoven.	MINUET IN G
Bizet.	PETITE SUITE
Brahams.	LITTLE SANDMAN - LULLABY
Debussy.	GOLLIWOG'S CAKE WALK
	THE LITTLE SHEPHERD
	CHILDREN'S CORNER
Copland.	THE RED PONY SUITE
Elgar.	WAND OF YOUTH SUITES
	1. FAIRY PIPERS 2.TAME BEARS 3. MOTHS AND BUTTERFLIES
Grieg.	MARCH OF THE DWARFS Lyric Suite
	IN THE HALL OF THE MOUNTAIN KING
	ANITRA'S DANCE
	ELFIN DANCE
Goosens.	HURDY GURDY MAN
	KALEIDOSCOPE
Hayden.	THE TOY SYMPHONY
YPR 726.	THE NEIGHBOR'S BAND
Jessell.	PARADE OF THE WOODEN SOLDIERS
Kodaly.	HARY JANOS SUITE
MacDowell.	TO A WILD ROSE
	OF BR'ER RABBIT
	OF A TAILOR AND A BEAR
Moussorgsky.	PICTURES AT AN EXHIBITION
Orth.	IN A CLOCK STORE
Pierne.	MARCH OF THE LITTLE LEAD SOLDIERS
Poldini.	THE DANCING DOLL
Prokofieff.	PETER AND THE WOLF
Rebikoff.	MARCH OF THE GNOMES - CHRISTMAS TREE
Rimsky Korsakov.	THE FLIGHT OF THE BUMBLEBEE
Saint Saens.	CARNIVAL OF ANIMALS
Schubert.	THE BEE
	CRADLE SONG
	MARCH MILITAIRE
Schumann.	THE WILD HORSEMAN
Shostakovich.	BALLET SUITE NO. 1
Stravinsky.	THE FIREBIRD SUITE
Taylor.	THROUGH THE LOOKING GLASS
Tchaikovsky	NUTCRACKER SUITE
	THE SLEEPING BEAUTY SUITE
Thomson.	ACADIAN SONGS AND DANCES

SUGGESTED MUSIC FOR GRADES 3-6

Based on Music Listening Guide, School City of Gary, and other sources

Anderson.	SYNCOPATED CLOCK
Borodin.	ON THE STEPPES OF CENTRAL ASIA
Britton.	YOUNG PEOPLE'S GUIDE TO THE ORCHESTRA
Chabrier.	ESPANA RHAPSODY
Chopin.	MAZURKAS AND POLONAISES
Copland.	RODEO and BILLY THE KID BALLET SUITE
Delibes.	SYLVIA BALLET
Dukas.	SORCERER'S APPRENTICE
Elgar.	POMP AND CIRCUMSTANCE MARCH
Gould.	AMERICAN SALUTE
Grofe.	GRAND CANYON SUITE
Khachaturian.	MASQUERADE SUITE
Liszt.	HUNGARIAN RHAPSODIES 1-15
MacDowell.	MARIONETTES (1. Witch, 2. Clown, 3 Villian) and SECOND (INDIAN) SUITE
Menotti.	AMAHL AND THE NIGHT VISITORS
Mozart.	THE MAGIC FLUTE OVERTURE
Prokofieff.	CLASSICAL SYMPHONY
	PETER AND THE WOLF
Ravel.	MOTHER GOOSE SUITE
Respighi.	PINES OF ROME
Rimsky-Korsakov.	SCHEHERAZADE (Symphonic Suite)
	LE COQ D'OR SUITE
Rossini.	WILLIAM TELL OVERTURE
Rubinstein.	MELODY IN F
Saint Saens	DANCE MACABRE
Schubert.	BALLET MUSIC FROM ROSAMUNDE
Scott.	THE TOY TRUMPET
Sibelius.	FINLANDIA
Sousa.	MARCHES
Strauss.	TALE OF THE VIENNA WOODS
Stravinsky.	THE FIREBIRD SUITE
Tchaikovsky.	MARCH SLAV
	NUTCRACKER SUITE
Von Soppe.	LIGHT CAVALRY OVERTURE

SUGGESTED LITERATURE Grades 3-6

1. TRADITIONAL FAIRY TALES
   - French
   - Norse
   - English
   - Irish
   - South American
   - Spanish
   - Russian
   - Oriental
     (Indian, Arabian, Chinese, Japanese)
   - North American
     (Afro-American, American Indian)
   - African

2. MODERN FANCIFUL TALES
   (19th and 20th Centuries)

3. FABLES
   - Greek
   - Chinese
   - Indian
   - French
   - Russian
   - American
     (Afro-American, American Indian)
   - African

4. MYTHS AND LEGENDS
   - Afro-American
   - Indian
   - Greek and Roman
   - Norse

5. HERO TALES
   - Hebrew
   - Greek
   - Persian
   - Finnish
   - English
   - Norse
   - Irish
   - French
   - American

6. BIOGRAPHY

7. ANIMAL AND OTHER NATURE STORIES

8. REALISTIC STORIES

9. TRADITIONAL POETRY
   - Mother Goose Rhymes
   - Ballads

10. MODERN POETRY
    - Ballads and other narratives
    - Everyday life: play, home, people
    - Humor and nonsense
    - Months, special days, seasons
    - Supernatural
    - Water, weather, and other natural phenomena

RECIPES

Paint, Printing Inks, Paste, Modeling Materials, Carving Substances, Room Decorations, Nature Materials

Powder Paint

5 tbs. powder paint
5 tbs. water
Liquid starch, as needed

Double, triple, etc., for larger amounts. Add a little oil of cloves, wintergreen, or peppermint to prevent a sour smell.

Put powder paint and water in an empty milk carton. Press the lid down firmly and shake to mix. Add just enough liquid starch to make it the consistency of prepared poster paint.

Oil Paint (Using powder paint)

Mix 2 tbs. powder paint with enough turpentine or liquid starch to make a thick paste. Add varnish until mixture is smooth enough for working.

Enamel Paint (Using powder paint)

Add clear shellac, lacquer, or varnish to the powder paint until a desired brushing consistency is reached.

Wood Stains (Using powder paint)

1. Mix powder paint with linseed oil or turpentine until a brushing consistency is reached. To make a water-proof lacquer, mix powder paint with a gloss oil.

OR

2. Rub crayons with the grain of the wood. Then rub the wood vigorously with a cloth saturated in linseed oil.

Oil Base Painting Ink (Using powder paint)

2 parts powder paint
1 part linseed oil
1 part varnish

Mix to the consistency of a smooth paste. This spreads on evenly, but will not dry quickly. Good for a paper with a rough texture.

Varnish Base Printing Ink (Using powder paint)

3 parts powder paint
1 part varnish

Mix with a palette knife on glass. Use a brayer OR a printing roller, rolling it back and forth until it is tacky before applying it to the block. This dries more quickly. Use on non-absorbent, smooth-finish paper. Clean brayer with turpentine or kerosene.

RECIPES, continued

Making Natural Dyes

1. Collect roots, plants, moss, herbs, nuts, etc.
2. Chop a quantity of one of these and put through a meat grinder.
3. Cover with water and allow to stand overnight.
4. Drain off water and save it.
5. Add a little more water to pulp and simmer 30 minutes.
6. Drain off water and add to first water. Add enough water to cover fabric.

Tempera Silk Screen Paint

Tempera paint
Soap flakes
Water

1. Add a small quantity of soap flakes to the tempera.
2. Add water only if necessary. Be sure paint is thick enough to spread, but not thin enough to run.

Liquid Starch Silk Screen Paint (Using powder paint)

Liquid starch
Powder paint

Add liquid starch to powder paint until it is the consistency of light paste.

Self-Hardening Clay

1 tsp. dextrin (made from yellow corn)
1 lb. wet clay

Dextrin added to clay will harden the pieces. (Work it into wet clay.)

Salt Dough

Mix four parts salt with one part flour. Add enough water to make a consistency for molding and manipulating with fingers.
Colorful frosting can be made by adding tempera paint.
A small amount of vegetable oil will keep dough in semi-moist state.

Laundry Starch Finger Paint

2 cups laundry starch
1 quart boiling water
1 cup soap flakes
1/2 cup talcum powder (optional)

Mix starch and cold water to a creamy paste. Add boiling water and stir while cooking until mixture is clear. Let cool slightly and stir in soap flakes. Cover. Add powder tempera or tempera paints to desired color. Use immediately.

Wheat Paste Finger Paint

Wheat paste
Vegetable coloring

Mix wheat paste to a creamy consistency. Add vegetable coloring to your liking. For black finger paint, use lampblack watercolor paint.

School Paste Finger Paint

Mix school paste and warm water to a creamy consistency. Add tempera paint and stir.

Sawdust Mâché

White pine sawdust
Water
Wheat paste

Soak sawdust for one hour in pail. Grab sawdust from pail, squeeze out 2/3 of water content and place in plastic dishpan. Sprinkle wheat paste generously over moist sawdust. Knead thoroughly. Use as you would use clay.

Vermiculite and Plaster Stone (For carving)

Milk cartons, quart size
Plaster
Vermiculite (insulation)
Water

Fill a quart container 1/2 full of water. Add plaster until all the water is displaced. Add a small handful of vermiculite. Stir into mixture. Add tempera paint for slight tinting as desired. Allow mixture to harden. Rip away milk carton and proceed to sculpt.

Vermiculite and Wax (For carving)

Milk cartons, quart size
Paraffin
Old used candles
Color crayons
Hot plate
Vermiculite

Melt old candles and paraffin on hot plate in used 2-lb. coffee can. Pour melted mixture into milk carton. Add a piece of color crayon into mixture for added color. Allow mixture to harden slightly. Add 1 tablespoon of vermiculite. Stir slowly. Allow to harden.

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Crayon	14 min.	Col.	Int.
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